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Weekly Review OF THE World's Music

Forty-Sixth Year Price 15 Cents

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XC NO. 21

NEW YORK, THURSDAY, MAY 21, 1925

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VIENNA HEARS—AND SEES—STRAVINSKY'S PULCINELLA WITHIN HISTORIC WALLS

Weingartner Returns to Vienna and Conducts Ingenious Faust Program—American Artists Among Recitalists

VIENNA.—The week just past has been a conductors' week, and with Weingartner and Furtwängler competing simultaneously for Viennese acclaim, the purveyors of enthusiasm, with a limited amount at their command, have had a very hard stand. Furtwängler's conducting of Bach's St. John Passion was reverential and inspired. His Bruckner (ninth symphony) was less to the taste of the Viennese; there is such a thing here as a Bruckner tradition established by Schalk and the late Ferdinand Löwe, and press and public are eagerly guarding it. Furtwängler's Bruckner was stern, rigid, statuesque. And the Viennese demand a more typically "Austrian" Bruckner interpretation: romance, soft, poetical.

The romantic, which the Viennese love above all, dominated in Weingartner's very program. His idea was ingenious and novel. What he presented in the eighth—and last but one—Philharmonic program of the season was a Faust program: the figure and problem of Goethe's Faust as seen through the musical eyes of three geniuses—Wagner, Liszt and Berlioz. Wagner's Faust overture struck the fundamental note of the program: Faust the philosopher, Faust the Teuton seeker for wisdom. Three pieces from Berlioz' Damnation of Faust gave the Gallic vision of the figure; and the Faust symphony of Liszt completed the picture. There are few works dearer to the heart of Weingartner than this work of his revered master; and it was a great performance.

What we heard in this program was, on the whole, not the German conception of Faust (Weingartner himself has written a Faust music which probably comes nearer to Goethe's drama than any of the three he performed this time, with the exception of Wagner's overture). But if it was not musical Goethe that we heard, it was certainly not Weingartner; rather it was Wagner, Liszt and Berlioz performed in their own spirit and as they would have wished to hear it. No tricks and fakes—but a performance which was all-of-a-piece and born of reverence for the composers. How many conductors are there of whom we can say that much?

"BACH RENAISSANCE"

If there are few conductors who follow the classic ideal, there are still fewer composers who cherish such ambitions. Classic forms frequently recur, of course, in the music of our young and youngest. But with most of them it is a matter of experiment or whim, a passing joy of coping with the musical problems of a past period. Not so with Heinrich Kaminski. In his concerto grosso for double orchestra, which Leopold Reichwein has just performed for the first time here, the composer is in deadly earnest about the classical form and the Bach ideal. He does not employ it in just the form that it was handed down to us, but seeks to pour new wine into the old bottles. Above all, his demands upon the perceptive power of his hearers are such as Bach would never have dared to expect from his contemporaries. Reichwein, the conductor, struggled manfully to make the intricate polyphony clear to his hearers, and if the result was not ideal it was not through any shortcoming of his.

He is one of our best conductors, a great student and a master of his craft.

PULCINELLA AND MOZART

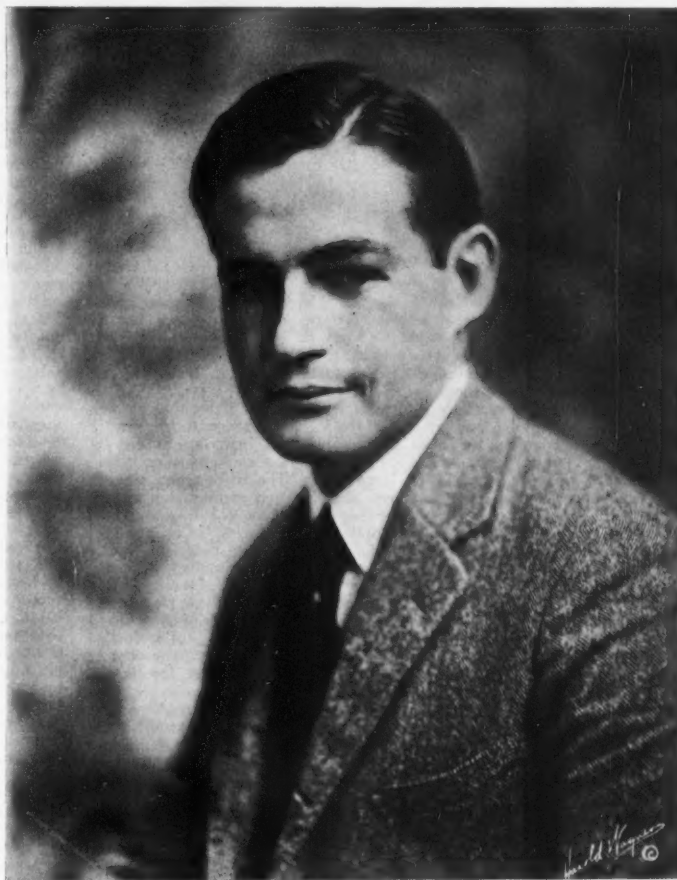
Speaking of classical forms in contemporary music, we could not but think of that vigorous Russian who has just recently wended his way back to classicism and Bach; Igor Stravinsky. No more brilliant example could be mentioned of classicism clothed in modern garb than his ballet, Pulcinella. For the realization of the production Director Schalk deserves a laurel wreath. It was staged in the Redoutensaal Theater, where Mozart and other "court composers" of lesser brilliance had once performed their music before Empress Maria Theresa and her gracious court. Today this stronghold of aristocratic conservatism is the stamping ground of modern music!

But even today we feel ourselves the guests of some unknown noble host on entering the brightly lit hall, with its precious tapestries, its brilliant mirrors and candelabra and its atmosphere not of a theater but of a gorgeous ballroom. The lights are kept brightly burning all through the evening, which strengthens the impression of an improvised play, and the scenery is carried on the stage in full view of the audience, emphasizing the atmosphere of an amateur performance. The production, however, is far from amateurish. The staging and choreography is the work of Heinrich Kröllner, and it is fine indeed. What he has achieved with the formerly so obsolete corps de ballet of the Staatsoper is marvelous. A spirit of bright buffoonery and rollicking mirth prevails throughout, from the scenery (which imitates the primitive drawings of children's books) down to every step and gesture of the dancers. It is a triumph for the

Staatsoper, a triumph for Stravinsky, and a triumph for modernism—in music, staging and dancing.

MONA BATES AND BRUCE BENJAMIN WIN

While the Staatsoper and the Vienna orchestras are offering interesting things galore, there is a scarcity of notable recitals at present which will only next month give way to more important events, when Bachaus, Huberman and other



ALBERT STOESEL

who will hold a four weeks' master course in conducting at Chautauqua, N. Y., from July 20 to August 15. Although Mr. Stoessel's musical career has extended over a period of but six years, his achievements have been remarkable. He is conductor of the Oratorio Society of New York, the Worcester Music Festival, the New York Symphony Orchestra at Chautauqua, and also is head of the department of music in New York University. Mr. Stoessel is an Officier d'Academie of France, and last year New York University conferred upon him the honorary degree of Master of Arts.

stars will make their return to the Vienna concert platform. Among the newcomers of the past weeks, Maria Krum, a mezzo-soprano with a big and brilliant voice, was one of the most interesting. Her interpretation of several less known Wolf songs in particular showed her to be an artist of unusual gifts.

There were two novices from across the ocean which met with an instantaneous and unusually big success. One was Bruce Benjamin, American tenor, who captivated stolid Vienna with his charming rendition of Scotch folk-songs.

If Benjamin chooses to return, he is apt to create a fad here for Scotch ditties just as Roland Hayes did for negro spirituals two years ago. Benjamin's voice is a distinct (Continued on page 38)

NEW ITALIAN OPERA FOUNDED ON POE STORY

The Devil in the Belfry Meets Mixed Reception at La Scala—Rimini Sings Falstaff Before Royalty on Gala Evening

MILAN.—At La Scala on April 22, the first performance of Adriano Lualdi's new one act opera grotesque, *Il Diavolo Nel Campanile*, took place. It was billed with Strauss' *Salome*. *Il Diavolo Nel Campanile* is a grotesque in one act, words and music by Adriano Lualdi, music critic of *Il Secolo*, a daily paper of Milan. The story is based on one of Edgar Allen Poe's poems. The scene is a village square at the foot of a large clock tower. The clock is named *L'Infallibile* (The Infallible). There is a semicircle of ten houses exactly alike. At every entrance an old statesman, dressed in a long black gown and pointed hat, with white hair and a long white beard, sits sleeping with a fantastic pipe which stands on the ground (Turkish style). On one side is the house of Tallio, a young painter, who is painting a portrait of his wife, Irene, who is an old woman; on the other, the house of Carpofonte, an avaricious old merchant, and his young wife, Eunomia. The watchman of the clock sings punctually each hour, *L'Ora il Sistema, il Metodo*, a sort of national hymn. All the clocks of the village (there is one in the peak of each house) respond, that time is potent and man stupid. A beef head, boiling in a big pot in the house of Irene, and a pig's head in the house of Carpofonte raise out of the pots and grumble against the men. The clock strikes six, and the old statesmen wake and light their pipes and discuss affairs of state, then fall into profound slumber again. Irene enters from another room and prepares the brushes and colors for Tallio. While he is painting, a big fly annoys him and finally bites him on the nose, which so enrages him that he breaks the canvas over the head of Irene and rushes out leaving her helpless with the canvas over her shoulders. Carpofonte and his wife in their home, after she has sung an aria of which he is fond, begin to quarrel about her extravagance. She has bought a handsome shawl. From all the houses young women come out into the square, all of whom have bought shawls, fans, etc., and show them to their husbands, who are all old men and grumble because they have spent so much money. While they quarrel among themselves the young men (who are all married to old women) take advantage of the situation and sneak into the homes of the young wives. The old husbands, to punish their young wives of whose extravagances they have become tired, lock them in, not knowing their sweethearts are with them, and to console themselves go to visit the old wives of the young men. Carpofonte visits Irene, releases her from the canvas and then makes love to her, while Tallio in Carpofonte's home, makes love to Eunomia. They sing a hymn of young love and pleasure of life, and swear to be true to each other always. The time passes and the children come into the square to play after school is over. The old statesmen wake up and go to the middle of the square to hold their meeting. Suddenly the president's stand of stone explodes and the Devil makes his appearance with a stick in each hand and beats the ten old statesmen over the head. There is great confusion. All the people of the village run into the square. The devil mounts the clock tower and kills the watchman. The devil now controls the Infallible clock which starts to run diabolically, striking one hour after the other from seven (Continued on page 21)

WESTCHESTER'S FIRST MUSIC FESTIVAL SO SUCCESSFUL THAT OTHERS ARE PLANNED

Chorus of 1800 Singers, Under Morris G. Williams' Direction, Wins Principal Honors—Walter Damrosch Conducts New York Symphony Orchestra—Well Known Soloists Participate—Organization to Make the Festival an Annual Event

With the opening of the Westchester County Music Festival at White Plains, on May 14, a new annual Eastern festival was added to the considerable number which have existed in that part of the country for many years. But though young, the Westchester infant is lusty and started off with a vigor and strength that promise great things for its future. This great organization—the chorus included no less than 1,800 singers—is only a few months old. Westchester County has a Recreation Commission, of which Mrs. Eugene Meyer is president-chairman. Under the energetic leadership of Mrs. Chester Geppert Marsh, the commission's director, a tremendous work is being done to make the county a happy place to live in, through indoor

and outdoor sports and other forms of recreation, and it was these two women who conceived the idea of adding a great music festival to all the other undertakings. A Westchester County Choral Society was organized with H. H. Flagler, Kurt Schindler, Clarence M. Woolley and Felix M. Warburg as a committee to arrange the festival, working with the Recreation Commission, which, besides Mrs. Meyer and Mrs. Marsh, includes Ruth Taylor (secretary), Mrs. Paul Revere Reynolds and Mrs. Thomas Blain.

With what energy and success all these have labored was apparent on the opening night. The great chorus was (Continued on page 24)

ANATOMY AND THE VOICE

By Carl Fabian

[In the following article Mr. Fabian takes an opposite view to the ideas of Edna Bishop Daniel, published February 12 in the Musical Courier.—The Editor.]

Edna Bishop Daniel gives the impression that she believes that true vocal culture cannot be acquired without a thorough knowledge of the anatomy of the human body, or at least that part of it pertaining to tone production. If that impression is correct, may I make so bold as to differ with the author of that epistle and take an opposite view.

Edna Bishop Daniel says: "It is natural science, that which deals with material beings, from which the artist must draw his technic. The greatest artists among painters have had to study the human anatomy, bone for bone, muscle for muscle, and then the whole construction, in order that their pictures might not be caricatures of the human form, portrayed through the fine artistic imagination, but, as nearly as possible, lifelike. . . . If the physician must have a fine, technical and practical scientific knowledge of the entire body, the painter have a clear knowledge of its bone and muscular construction, how then can the technic of the singer be correct, who knows not even the construction of the organ of voice and its resonators, that he may understand when he is properly using and when abusing the vocal instrument?"

We all know that it is necessary for the physician and surgeon to have a thorough knowledge of the anatomy of the body "bone for bone and muscle for muscle" and a knowledge of that science is also necessary to the success of the painter and the sculptor, but it is not necessary to the success of the athlete and the gymnast. Surely, if any one outside the medical profession could profit by a knowledge of the anatomy of the human body, the athlete and the gymnast would, but I am informed by professional athletes that it is absolutely unessential for success in their calling.

The dancer does not have to study human anatomy to attain proficiency in the terpsichorean art, and who ever heard of a pianist, organist, violinist, or the player of any musical instrument taking a special course in the anatomy of the hand and arm in order to acquire skill on his chosen instrument?

In all these various professions the muscles are trained to act automatically as in walking, running, the digestion of food, and all the natural functions of the body. Any effort at conscious control of any set of muscles would greatly impede, if it did not bring to an end, the student's progress.

Every schoolboy knows something about the anatomy and physiology of the human body, including the vocal organs, but is it of any value to him except as a matter of general education? Would the study of that science help him to acquire the ability to become a linguist—a master of languages? The answer is obvious.

If then, these various callings and professions are independent of this science, why not the singer?

In my early student days I studied with several vocal teachers who laid great stress upon the importance of a knowledge of the anatomy of the throat and the organs of breathing as a means of acquiring correct tone production. I learned much about the larynx and pharynx, the thorax, the thyroid and cricoid cartilages, the diaphragm, intercostal muscles, etc., but I never found that it helped my voice any, but, instead, seemed to be a positive hindrance to my vocal progress.

When I learned to forget to "hold the larynx firm," "keep the tongue down at the back," "let the tip of the tongue rest lightly against the lower teeth," "keep the uvula up," hold a dime between the teeth in order to learn how to open the mouth properly, and to yawn in order to learn how to open the throat—when I learned to forget all these directions given by various teachers (all thoroughly conscientious but woefully mistaken) and allowed my voice to come out naturally and spontaneously, I made some vocal progress—but not until then.

Did Mme. Tetrazzini have to acquire a thorough knowledge of the anatomy of the human body, or even of the vocal organs, before making her operatic debut? No!

Did Mme. Adelina Patti study anatomy before making her debut in grand opera at the Academy of Music in New York City at the age of sixteen? No!

Do the world's greatest singers study anatomy as a necessary branch of vocal culture? I think not. Ask any one of them and mark well the answer you will receive.

Do any of the world's really great and famous vocal teachers advocate the study of anatomy as a necessary adjunct to the success of the singer? If they do, I have never seen it "so nominated in the bond."

I have had vocal instruction from a number of grand opera singers and I have played accompaniments for them in public and in private. I have heard them give lessons to special pupils—playing accompaniments for them at the time—but never, not in one single instance, was the anatomy of the vocal organs referred to; no reference was ever made to tongue, throat, palatal veil or any of the organs of the singing voice, but great stress was laid upon tone quality, the artist demonstrating and the pupil imitating to the best of his ability.

Mme. Schumann-Heink once said: "There is only one right way to sing—all others are wrong."

The principle of correct tone production is the same for all singers regardless of the quality or compass of the voice, and while there are no two voices alike—nor should there be—yet all voices are, and must be, produced on the same principle to be correct.

Singing is learned to a great extent by imitation. As little children we learn to speak by imitation and in no other way. If the parent speaks English, the child will speak English; if the parent speaks a foreign tongue, that is the language the child will speak, and as the parent speaks that language well or ill, so the child will speak it.

All the rules of French grammar may be learned from a book, but the true French accent—the delicate little nuances and inflections that are always heard in the voices of the cultured French, can never be gleaned from the printed page; they can only be acquired by imitation. Whatever the model may be which we imitate, that will be our standard of perfection. The river can rise no higher than its source.

We learn to read music by one method, but we learn to sing that music by another; one is mechanical (or should I say technical?) and the other is esthetical.

If a knowledge of the anatomy of the vocal organs is so important a part of the equipment of the successful singer or teacher of singing, it naturally follows that all physicians who are specialists in that branch could easily become masters of the vocal art, but I have known at least a few of them who made earnest efforts for years to master the art of correct tone production and who failed utterly. Their superior knowledge of the anatomy of the throat helped them not one iota.

Whenever I find any one who can say something on this subject better than I can say it, I like to quote him and I am going to insert here a clipping from an article by Arthur Lawrason, which appeared in a contemporary magazine for May, 1924. Here it is: "The truth about singing is so simple, so clean cut, that it often escapes the student who has been led to believe that there is a hidden secret involved and a very complicated process to be followed in making progress in vocal art. As I grow older in experience I am constantly amazed by the sheer simplicity of it all. If this impression can be successfully communicated to struggling students how many of their perplexing problems would vanish—how much easier would it be for them to accomplish the results they are seeking! . . . The fundamental points of singing may be told in an hour—but it requires many years to develop and perfect them, for singing is a never ceasing adjustment."

It is pleasant to know there are some vocal teachers who can and do express some safe and sane ideas about the cultivation of the singing voice without wasting their time and ours by wading through a "forest of words and a desert of ideas."

The voice is the only divine instrument known to mankind because it comes to us from a divine source. All other instruments are man-made and the mechanism of these instruments is exposed to view for all who have eyes to see. Not so the voice; coming from a mysterious source it is a mysterious instrument inasmuch as it is hidden—and so it should be, for it is a sacred instrument, and like all things sacred should not be exposed to the vulgar gaze of the idle or the flippantly curious.

It is true that with the aid of the laryngoscopic mirror the vocal cords can be seen during the phonation of the vowel sounds, but the action of the vocal organs under these conditions is unnatural and the tone, being of the same character, means nothing to us in an artistic sense.

The full action of the vocal organs during correct singing

will probably never be known, nor is it essential that it should be known. It is my belief that in the development of the singing voice the vocal organs must be trained to act automatically, the same as in the speaking voice, and on this happy issue depends the development of the perfect vocal product. At least, an experience of fifteen years of vocal teaching has led me to this conclusion.

This article is written in the hope that some vocal student may learn that all the organs of the body, including the vocal organs, are controlled and directed by the subconscious mind, and any effort at conscious control will prove disastrous to the singer.

ROME BREAKS GOOD FRIDAY RULE

Hears Parsifal and Perosi Oratorio

ROME.—Time was when every theater and every concert hall was shut tight on Good Friday and all Rome observed a day of deepest mourning, with fasting and praying and going to church. This year not only the Augusteo, but also the Costanzi, was open for musical celebrations, though, to be sure, of a "sacred" kind. The rigor which would have made even an oratorio impossible is gone; and soon Christian customs in the Eternal City will be honored, as elsewhere, more in the breach than in the observance.

At the Costanzi the Good Friday offering for the first time was Parsifal. It was beautifully given under Maestro Vitali, who got excellent results from orchestra and chorus. Mme. Pasini-Vitali made a vocally powerful and histrionically seductive Kundry, and the rest of the cast was good.

But the hero of the day was Don Lorenzo Perosi, whose powerful oratorio, Transitus Anime, was repeated for the fourth time at the Augusteo, filled to capacity. In place of the finale—Christ's entrance into Jerusalem—which would have been too jubilant for Good Friday, there were heard his setting of the second and sixth Psalms. These Psalms were written quite recently and performed with immense success at Fabriano. Nothing could be more tender, more suave, more convincingly beautiful than this work dedicated to the composer's mother. It is not often one leaves the Augusteo with one's mind and soul so perfectly satisfied. Molinari conducted with his usual animation, obtaining perfect cohesion of orchestra and chorus—an imposing body of music-makers.

Other sacred works recently performed are Palestrina's Stabat Mater by the Polifonia Romano, and Mozart's Requiem, not heard here in thirty years, by the Filarmonica under Maestro Di Donato.

Returning to operatic affairs, Parsifal, which to judge by appearances will have many performances, now alternates with Aida, Trovatore and Carmen, with a new Carmen, Signorina Zinetti. The success of Zandonai's Cavaliere di Ekebu is only a succès d'estime after all, and will not get far beyond the four repetitions given thus far. A revival of William Tell and Wolf-Ferrari's Quattro Rusteghe, which was exceptionally successful last year, are promised for the remainder of the season.

NEW MUSIC

The Corporazione delle Nuove Musiche, after devoting its first three concerts to Beethoven's trios ("new" to Rome, according to Casella!), got down to the real business in hand, with three concerts of music really new—not only to Rome. There was first of all a sonata quasi fantasia in one movement, for cello and piano, by Antonio Veretti—pleasing music, especially when so well played as it was by Fabbri and Casella. Four Shakespearean songs by Castelnuovo-Tedesco were excellently interpreted, in English, by Ghita Lhéart, who also sang settings of six Hungarian folksongs by her countryman, Bela Bartok, with the composer at the piano. Bartok played his piano suite, op. 14, and with Chiti, violinist, his first violin sonata. Of these the former was enthusiastically applauded, while the latter went over the heads of the audience.

To commemorate the composer, a curious unknown composition by Puccini, for strings, entitled Chrysanthemums, was played in the aristocratic Circolo di Roma, under the baton of Di Donato.

MOLINARI TRIUMPHANT

Molinari's return, after his brilliant successes at Prague and Antwerp, was a triumph. After a magnificent performance of Beethoven's seventh symphony the crowded house burst into impetuous applause. Sibelius' picturesque Saga; the three brilliant transcriptions by the late Ettore Pinelli, of Corelli's Sarabanda, Giga and Badinerie; Dukas'

(Continued on page 47)

THE NEWLY MOUNTED PARSIFAL OF THE LEIPSIK OPERA

LEIPSIK.—The Leipzig Opera has made an Easter present to its patrons in the form of a newly mounted Parsifal, which is bound to arouse widespread attention in the German theatrical world. It is hardly too much to say that this Parsifal, from the scenic point of view, is the best to be seen anywhere in Germany, and in some respects it certainly surpasses that of Bayreuth. The creator of the remarkable stage settings is Paolos Aravantinos, to whose originality and fantasy many of the best achievements of the Berlin and other operas are due.

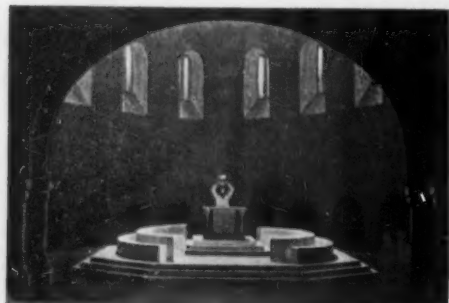
In this, his most recent work, Aravantinos has been

peculiarly happy in the combination of illusionist and "stylist" principles. From first to last the stage pictures have a modern effect, yet they do not in the least offend the partisans of tradition. Of spell-binding magic is the romantic forest scene of Act I; positively confusing to the senses the beauty of Klingsor's garden in Act II; enchanting the wide and lovely distances of the landscape in Act III. But the climax is reached by the sudden collapse of Klingsor's castle, when Parsifal is suddenly seen in the midst of a desert. Never, surely, has this most difficult of all

operatic transformations been so successfully negotiated. The audience which witnessed the two Easter performances was visibly and deeply moved.

An essential part of the merit, of course, falls to Gustav Brecher, the musical director, who had entirely re-studied the work and so proved that Wagner may be served with complete reverence even outside of Bayreuth. Willy Zilken, the Parsifal, and Walter Soomer, the magnificent Gurnemanz, as well as an excellent ensemble of flower girls, deserves most honorable mention.

A. ABER.



Act I, Second Tableau, The Temple of the Grail



Act I, First Tableau, Forest near Montsalvat



Act II, First Tableau, Klingsor's Tower

THREE UNUSUAL STAGE SETTINGS BY PAOLAS ARAVANTINOS.

CARL FLESCH FINDS PROMISING VIOLINISTIC TALENT IN AMERICA

Believes Young European Violinists Have a More Broadly Developed Musical Background and Those Here are More Precocious—Violin Recitals Suffer From "Acute Transcriptionitis"—Returns Next Season to Concertize and Teach at Curtis Institute of Music

Just before Carl Flesch sailed away for home on April 21 he dropped in to the MUSICAL COURIER office to say Auf Wiedersehn, and didn't manage to escape without being asked about his experiences this year in America where, besides appearing in concert, he has been the head of the master class in violin at the Curtis Institute of Music, Philadelphia.

"I can say with the greatest honesty that I was very happy in my work at the Curtis Institute," he said. "When I came here I was really surprised at the tremendous quantity of good material that offered itself. I had no less than twenty-three in my class, all very promising talent. I might say, indeed, that it seems to me that, violinistically speaking, the material here is more plentiful and better than that in the Old World. The youngsters over there as a rule have a more broadly-developed musical background, but here I find a great many of the younger generation who, as far as the actual playing of the violin goes, are more precocious. Many of them are the sons of immigrants of the races that have always been noted violinistically, the Russians, the Poles, the Hungarians.

"To judge by the number of records of violin playing sold here the American public as a whole is very fond of violin playing. But at the same time it seems to me that people do not go to hear violin recitals as they used to, and I believe this is on account of the programs. This is the age of transcription for violin, and there is a wild orgy of them both in the making and in the playing. Wilhelmj, I think, began it with his violin transcriptions of the Chopin nocturnes, themes from Wagnerian opera and the famous Air on the G String. Then when Sarasate arranged the E flat major nocturne, which every fiddler in the world plays, he gave a tremendous impetus to the movement. Today the performances suffer from 'acute transcriptionitis.' Of course, such things as Kreisler remakes with exquisite taste for the violin are perfectly legitimate, but he has been followed and imitated by so many others that recital programs which used to list one or two transcriptions and seven or eight original numbers will now show just the reverse, running sometimes to almost 100 per cent. transcriptions, and many of these are, alas, of works that are entirely unsuited to the violin.

TRANSCRIPTIONITIS

"The public like these sometimes sweet, sometimes showy things at first, but I really believe they have begun to be tired of them now and that their prevalence on programs is the reason for the falling off of attendance at violin recitals. So many violinists claim that the original repertory for their instrument is too limited, but that is not the case. The real trouble is that most of them are too lazy to hunt up some of the neglected treasures of the repertory. For instance, this year in a concert with Leopold Stokowski and his Philadelphia Orchestra I played the Josef Suk Fantasy, a work written way back in 1902, which only then had its first performance in America. It not only pleased the audience tremendously but Mr. Stokowski and the musicians of his orchestra agreed it was the most valuable novelty for violin that they had heard in many, many years."

"And in the solo repertory?"

"Well, for instance, to mention only the works of one composer, there are four Romantic Pieces by Dvorak and a Mazurka and a Romance, all of them fine music, effective for the violin and pleasing to an audience.

"I feel that when the violinists come back to being true to themselves and the instrument and their repertory that the public will respond in as large numbers as earlier. The growth of chamber music here has been enormous since my last visit and that is doing a tremendous lot to develop an interest in the best there is in music. You have some magnificent string quartets here and some fine trios, and such a permanent sonata combination as Artur Schnabel used to

have in Europe is bound to follow. This winter Josef Hofmann and I gave an evening of three Beethoven sonatas and our audience was as enthusiastic as if some famous prima donna had been singing for them."

This, by the way recalls the first time that the present writer heard Schnabel and Flesch play together, nearly fifteen years ago. It was at Munich, in a program of three Beethoven sonatas, ending with the Kreutzer—and they



CARL FLESCH

were called out no less than sixteen times, by actual count, at the end of the program.

Professor Flesch will not be idle this summer. He goes first to his home in Berlin and later to Switzerland, where a few of his American pupils will join him. Besides teaching a little he will devote some of his time to the preparation of the second volume of his Art of Violin Playing, the first volume of which has already appeared through Carl Fischer. September will find him on his way back to America, where he will again take his place at the Curtis Institute, in addition to doing considerable concert work.

North Carolina Music Contest a Big Success

GREENSBORO, N. C., April 28.—The Annual North Carolina State Music Contest for high school pupils was held at Greensboro, N. C., April 23 and 24. The contest has for its aim the encouragement of musical activity in the high schools of the state, affording opportunity for comparison of work and the establishment of higher musical standards. It is held under the auspices of the North Carolina College for Women. The contest has had a remarkable growth during the six years it has been in existence. It started with only eighteen competing in piano. This year there over 1,000 enrolled with the greater interest and enthusiasm for group rather than solo events. Six years ago very little public school music was being taught in the state. Since then many cities have added music to their curriculum. Indirectly the contest has done much toward having music work in the high schools which might have been neglected but for its influence.

The highest number of points were won this year by Winston Salem, the city having the finest public school music

equipment in the state and the best developed music department under William Breach, director. High Point, whose music is supervised by Lewis L. Stookey, won second place.

An outstanding feature of the contest was the concert by Arthur Shattuck and the Letz String Quartet at which the contestants and their teachers were guests of the college. Mr. Shattuck and Mr. Letz had served during the day as the piano and violin judges of the contest.

This is the largest contest of its kind conducted in the south and judging from the marked improvement from year to year it promises to be a great force for better music in North Carolina. The contest was started by Dr. Wade R. Brown, director of music at North Carolina College, and it is largely due to his efforts that it has had such a tremendous growth. W.

Karl Krueger Conducts Portland Symphony

Karl Krueger, who appeared as guest conductor with the Portland Symphony Orchestra on April 1, scored an instantaneous success, being lauded by the local critics in very flattering terms. Susie Aubrey Smith, in the Portland Telegram, said in part: "Karl Krueger, guest conductor, proved himself to be a musician of high attainments." Emil Emma, in the Portland News, wrote: "The concert was a notable event in various ways: First, because of the distinguished guest conductor, Karl Krueger, one instinctively felt the force of energy of Krueger's leadership the moment he lifted the baton for the overture. 'Hilton Turvey, in the Morning Oregonian, remarked: 'Mr. Krueger's direction of the orchestra was incisive, logical, clear as crystal,' while J. L. Wallin, in the Oregon Daily Journal, wrote: 'Krueger convinced one that he believes in making the various voices of the orchestra heard, and he spared neither brass nor percussion. The result was a thrilling presentation, and the audience indicated its appreciation with a storm of applause.'

Mr. Krueger returned to his native America from Vienna last November, going direct to Los Angeles at the suggestion of Walter Henry Rothwell, conductor of the Philharmonic Orchestra there. He is at present rehearsing several operas in times of Mozart, Pergolesi and Rameau for the presentation in Pasadena this summer.

Mr. and Mrs. Krueger will remain in the United States until August when professional engagements necessitate his return to Vienna.

Roland Hayes Sings Before Queen Mother of Spain

Roland Hayes, Negro tenor, sang by royal command before the Queen Mother of Spain at her palace on April 23. The summons came as an immediate result of his public debut in Madrid on April 21. Then, and on April 24, he sang with the Madrid Philharmonic Society.

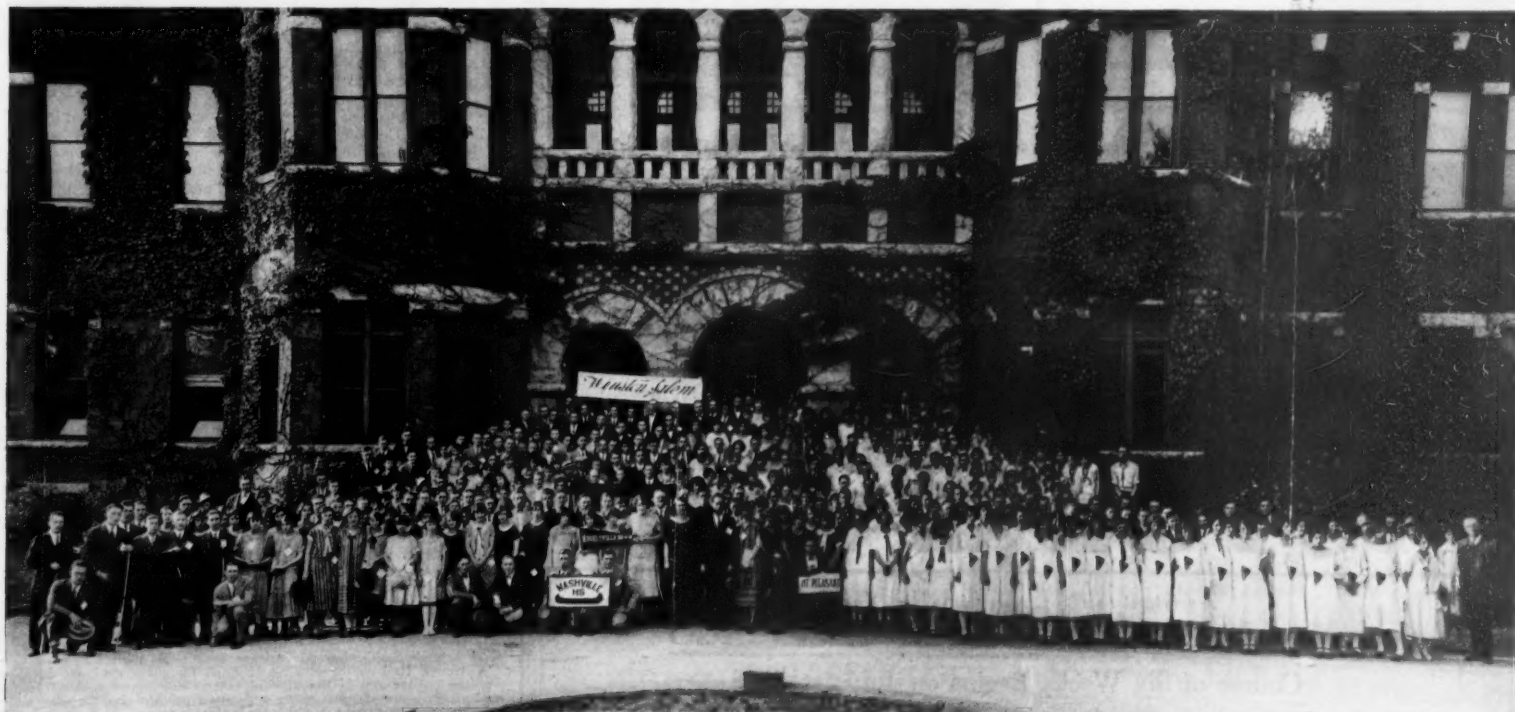
As Roland Hayes sailed for Europe earlier in the month, having completed his American tour, he was decorated with the Spingarn Medal. Walter Damrosch made the presentation.

Roland Hayes' Spanish appearances are being followed by a period of needed rest. He will make a tour of the German cities at the end of the summer and sing for the first time in Stockholm. He will return to America for his third tour of this country next November.

The tour just ended was more extensive by virtue of the longer period of time. Mr. Hayes re-visited those cities where he had appeared before and also included notable debuts in cities of the West as far as the Pacific Coast. He sang four times with the Boston Symphony Orchestra, Serge Koussevitzky, conductor, and likewise with the New York Philharmonic Society, Bruno Walter, conductor, in New York.

Gennaro Curci's New March

Robbins & Engel has just published La Leggenda della Marcia su Roma, dedicated to Mussolini, by Gennaro Mario Curci. It was heard for the first time at the Pennsylvania Hotel, New York, on April 21, the date of the birth of Rome, when it was performed by a hundred voices and orchestra, the soloist being Serafini, baritone. The words are by A. Romano.



SIXTH ANNUAL NORTH CAROLINA STATE MUSIC CONTEST FOR HIGH SCHOOL STUDENTS
Held in Greensboro, N. C., April 23 and 24, 1925. (Wm. A. Roberts Film Co., photo.)

PHILADELPHIA ORCHESTRA ENDS SEASON WITH REQUEST PROGRAM

Orpheus Club Presents Lillian Gustafson as Soloist—San Carlo Artists Offer Traviata—Maud La Charme, McCloskey and Forman and Parker Pupils Heard—Polish Choral Society Gives Opera

PHILADELPHIA, PA.—One of the most beautiful concerts of the season was the final one, May 1 and 2, by the Philadelphia Orchestra, Leopold Stokowski conducting. The program was the result of popular vote and consisted of the D minor symphony by Cesar Franck, and the Scheherazade suite by Rimsky-Korsakoff. Both orchestra and conductor seemed keyed to the highest pitch and played with a skill and beauty which surpassed even their usual fine work. The symphony was read and executed in a way which successfully brought out the finest points. Although a pause was made after the first movement to admit late-comers, the last two movements were played without stopping. Special mention must be made of the excellent work done by Mr. Henkelman, English horn soloist, in the second movement. Enthusiastic applause indicated the delight of the audience in this monumental work.

The Scheherazade suite was equally popular. Some excellent solo work was done by Thaddeus Rich who beautifully executed the leading motif of the suite, and also by Messrs. Kincaid, Tabuteau, Bonade, Guetter and Horner on the flute, oboe, clarinet, bassoon and horn, respectively. The four sections were played without pause, thereby being uninterrupted by distracting applause. However, there was plenty of the latter at the close and it continued until Dr. Stokowski had been recalled about a dozen times. The audience seemed loath to let the conductor and orchestra go, even for the summer.

McCLOSKEY-FORMAN RECITAL

Loretta McCloskey, lyric soprano, and William Forman, baritone, gave a delightful recital in the Foyer of the Academy of Music, April 28. Each sang three groups and an aria, closing the program with a duet. Mrs. McCloskey's voice is clear and sweet, showing excellent training. Mr. Forman's voice is also pleasing and his interpretations good. The large audience was extremely enthusiastic. Both singers were pupils of Mr. Boghetti, well-known teacher of Philadelphia and New York.

MAUD LA CHARME SINGS AT RECEPTION

At a reception given by the Women's International League for Peace and Freedom, at the home of Mrs. MacMurtrie on April 29, Maud La Charme, the French lyric coloratura soprano, was heard in an aria from Manon, and Stars by Rogers. Although this was supposed to be a political meeting, Miss La Charme's success was so great that it overshadowed political affairs completely.

POLISH CHORAL SOCIETY PRESENTS OPERA

On April 29, at the Metropolitan Opera House, the Polish Choral Society, under the direction of Walter K. Giggaitis,

presented the opera, Flis, by Moniuszko, with great success. Valentine Figaniak, as Jakob, was excellent. Mr. Figaniak is well (and pleasantly) known to the Philadelphia public for his fine work with the Civic Opera Company during the past season. Philomena Vysocka in the soprano role was charming, vocally and dramatically. Other parts were well taken by Edward Ryglewicz, Thaddeus Gorecki, John Zuchlinski and Leon Cortilli. The chorus, composed of members of the Polish Choral Society, did some splendid work. Mr. Giggaitis, as conductor, was excellent, keeping orchestra, (composed of Philadelphia Orchestra men), chorus and principals moving easily and in order. During the opera were given some fine exhibitions of Polish folk dances. As the opera was short, it was preceded by a concert, consisting of two orchestral numbers and solos by Mme. Janina Stanska, Polish soprano, and Messrs. Cortilli and Figaniak. It was thoroughly appreciated by the large audience.

ORPHEUS CLUB CONCERT—LILLIAN GUSTAFSON

The third and last concert of its fifty-third season was given by the Orpheus Club, under the direction of Dr. Arthur D. Woodruff in the Academy of Music on April 29. This male chorus always maintains a high standard and draws a capacity audience. At this concert some unusually interesting numbers were heard. It is doubtful if the chorus has ever sung better than at this concert. The work of the first tenors was especially commendable. Lillian Gustafson, soprano, was the assisting artist, singing two groups of solos, as well as the obligato part of Spring Night by Filke. Miss Gustafson exhibited a voice with beauty of tone, evenness and flexibility. The audience manifested much enthusiasm which was richly deserved.

SAN CARLO OPERA COMPANY ENJOYED

Josephine Lucchese added to her many laurels on May 4 when she sang the role of Violetta in Traviata, presented by the San Carlo Opera Company. Miss Lucchese sang with bird-like ease and clearness, and displayed a voice of great beauty and flexibility. Her stage presence is charming and she acted her role with true dramatic ability. She was recalled again and again after each act. Demetrio Onofrei made a handsome Alfredo. In addition he displayed a fine tenor voice which he used to good advantage. Elia Palma, as Giorgio Germont, had a real ovation after his rendering of Di Provenza il mar. The lesser roles were well taken by Gladis Matthem, Bice Agnani, Amedeo Baldi, L. Della Halle, A. Giacchini, E. Di Giacomo, K. Fritz, A. Martin and A. Baldy.

Maestro Guerrieri conducted admirably. The chorus also did good work. The audience was large and extremely enthusiastic throughout.

MABEL M. PARKER PRESENTS PUPILS

Mabel M. Parker presented four pupils in a song recital at the Belgravia on May 8. Mrs. John J. Riehm has a beautifully clear, true voice, combined with dramatic ability and ease of manner. Her numbers were enthusiastically received and she was obliged to give an encore. Mrs. Paul Greenwood, especially popular, displayed a voice of wide range, delightfully clear enunciation and a pleasing personality. Mrs. Samuel Carpenter sang a charming group of Negro songs. Her rendition of the dialect was splendid. She was heard again later, in two pleasing numbers by Curran and Phillips. The one who completed this quartet of charming young women was Mrs. Horace T. Greenwood, Jr., who was so successful in the leading part of Why Not, given at the Little Theater earlier this season. Her interpretations were pleasing, while her charming manner added to her popularity. The assisting artist was Mrs. Edward T. Keech, pianist, who exhibited a facile technic as well as musical understanding.

Miss Parker is to be congratulated upon the success of the performance.

M. M. C.

Organist Seibert's Recent Tour

Henry F. Seibert, organist, recently returned from recitals in Pottsville, Pa.; Buffalo, N. Y.; Dayton, Ohio, and Williamsport, Pa., at all of which he played most comprehensive programs, ranging from Handel and Mendelssohn to Karg-Elert, Wagner and Yon. The Americans—Stoughton, Mansfield, Sturgess, MacDowell and Kinder—were also represented; the Buffalo recital was under the auspices of the local chapter of the American Guild of Organists, while that in Dayton was in memory of John Henry Patterson.



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Institute of Musical Art Concerts

Students' recitals in the concert hall of the Institute of Musical Art (Frank Damrosch, director) were the order of the week's activities commencing April 27, when Charles McBride, a candidate for a teacher's diploma, was heard in a program containing Corelli's Sonata, Concertstueck, op. 31 (Stojowski) and Sonata (Jean Baptiste-Breva).

The nineteenth public students' recital was given by J. Henri Bove (candidate for an artist's diploma) on April 29. Mr. Bove's program embraced: Concerto in G (Mozart), Introduction and Allegro (Aubert), and Sonata, No. 4, in C major (Bach).

Murella Cianci (candidate for an artist's diploma) gave the twentieth students' recital on April 29, offering a program containing numbers by Paradies, Rosa, Durante, Handel, Brahms, Schubert, Debussy, Massenet, Rossini, Carpenter, Farley, Tschalkowsky, Fox and Clarke.

On May 1, Louis Kaufman, candidate for certificate of maturity, was heard at the twenty-first public students' recital, playing the sonata for violin alone (Bach), Concertino in D major (Ernst), as well as compositions by Bach-Wintermiltz, Samuel Gardner and Sarasate.

Walter Edelstein, also a candidate for certificate of maturity, gave his recital (the twenty-second of the students' series) on May 1. His program embraced the sonata in C major (Bach), concerto in E minor (Conus) and Polonaise Brillante No. 2, in A major (Wieniawski).

Lillian Gustafson, soprano; M. W. Monroe, tenor, and Horace Smithy, baritone, appeared in the leading roles in the Dartmouth College production of Arthur Sullivan's Golden Legend at Hanover, N. H., May 17, at the selection of Dr. Frank Damrosch. Dr. Damrosch was asked by the committee producing the opera to obtain singers for the three roles from students or graduates of the Institute of Musical Art. Lillian Gustafson received the Artists' Diploma at the institute last year and has been filling professional engagements since that time and Mr. Smithy and Mr. Monroe are members of the Madrigal Choir made up of present students at the institute.

On May 6 the Madrigal Choir of the Institute of Musical Art, composed of thirty voices under the direction of Margaret Desoff, gave its spring concert in the concert hall of the institute before a large audience. The program comprised madrigals of the sixteenth and seventeenth centuries and were unusually well presented. The numbers featured were by De Pres, Di Lasso, Dowland, Morley, Litchfield, Greaves, De Sermisz, Janequin, Palestrina, Monteverdi, Gesualdo and Leoni.

"Patton Gave a Superb Performance"

"Fred Patton gave a superb performance. He has not only the voice but the carriage and appearance as well which are required in a dramatic part such as he carried." The foregoing appeared in the Bridgeport Post after the baritone's appearance there as soloist in the performance of Aida in concert form given by the Bridgeport Oratorio Society.

"What a sensation Fred Patton created!" Such was the comment of the reviewer in the Philadelphia Record after Patton's appearance as soloist with the Mendelssohn Club. The critic of that paper also said: "His remarkably sonorous voice swept the audience with enthusiasm. Patton is one of the most interesting singers before the public, with a real gift for dramatic work and a musicianly feeling that never degenerates into anything less than the best standards. Flawless enunciation makes all he sings enjoyable."

Ethelynde Smith Presents Varied Program

The appended letter speaks for itself:

Ethelynde Smith, dramatic soprano, sang to an appreciative audience in Alumni Hall on the evening of April 13, under the joint auspices of the College and of the Musical Coterie of Batesville. Miss Smith, who has a voice of great power and range, quickly won the admiration of her audience. She presented a program varied in its nature, of attractive arias and songs. She was frequently encored and there were many expressions of appreciation."

(Signed) E. B. TUCKER,
President, Arkansas College, Batesville, Ark.

Buckleys to Teach in Battle Creek

George Buckley and Ellen Buckley, of New York, will hold master classes in singing and in violin playing in Battle Creek, Mich., during July and August. Mr. Buckley is a violin pupil of Schradiech, Hartmann, Sevcik and Press. He taught at the Eichelberg Conservatory in Berlin during 1910-11, when among his pupils was the now well known Margaret Sittig. At that time she was appearing in recital

**THE BUCKLEY TRIO.**

Ellen Buckley, George Buckley and Baby Betty photographed recently on a spot overlooking the Hudson.

as a child violinist. In 1911-12 Mr. Buckley was a member of the Berlin Trio. He also was head of the violin department of Ellison-White Conservatory, Portland, Ore., where he had many prominent pupils, including a seven year old prodigy, Alice Holcomb, who played the Mendelssohn violin concerto in public and created much interest. Mr. Buckley began the study of singing in Berlin with the assistant teacher of Lamperti. Always interested in the voice, the past ten years have been spent in serious study with many prominent masters. Mr. Buckley finds the knowledge and ability to play the violin of inestimable value in the study and teaching of voice. He is now tenor soloist at St. Clements Church, New York. Mr. Buckley recently sang the tenor solos in Stainer's Crucifixion when that work was given at St. Clements Church.

Perfield's Annual Recital

Effa Ellis Perfield, founder of the internationally famous pedagogical system, held her annual music and musicianship recital at the Waldorf-Astoria on May 16, in which over one hundred children, ranging from three to thirteen or fourteen, took part and held the interest of an audience that filled the room.

At the beginning of the program Mrs. Perfield gave a short but illuminating talk on Trinity Principle Pedagogy—Three Educational Senses, which was well received by those interested in this method, and which, according to one of the teachers, Raymond Burrows, has proven just as valuable to the concert pianist as to the tiny tots. Miss Roden, who has had considerable experience in the education of children in the city, made the statement that after much investigation she was honored to announce that the Perfield method had proven the best and had brought about the finest results. The quick and accurate work of the children demonstrating the various branches of the work, she said, attested this fact.

Especially delightful was the playing of some of the pupils of the following exponents of the Perfield work: Mr. Burrows and the Misses Eberhard, Frye and Haire, the pupils of other teachers being heard later in the afternoon. These children showed careful training and one or two played remarkably well for their years. A high light of the afternoon was a little musicianship test given to baby children, ranging from three to six years. This included recognizing pictures of various birds and playing their calls on the piano. Owing to the lack of time the intermediate and advanced musicianship work had to be postponed to Saturday, May 23, when these pupils will demonstrate in Mrs. Perfield's Studio, 121 Madison Avenue, at 1.30 o'clock.

The entire program follows: (Part one) piano playing, including original compositions; (part two) short talk on Trinity Principle Pedagogy, and Three Educational Senses, Effa Ellis Perfield; (part three) elementary musicianship; (part four) baby children (three to six years old); (part five) intermediate and advanced musicianship. Musicianship Subjects: Sight Reading, Melodic and Harmonic; Sight Singing, Feeling of Chords and Sequences; Rhythm, Groups, Repetition, Pause; Harmony, Creative; Scales, Sixteen kinds; Dictation, Rhythmic, Melodic, Harmonic; Modulation, Constructive Material; Speech and Song Melody, Improvising; Original Verses, based on rhythm (not metre); Bird Calls.

Goodson and the Duo-Art

Katharine Goodson has recently made a fine record on the Duo-Art of the C major fantasia of Schumann, which, till now, had never been recorded by any other artist. This record was heard for the first time at a recital given by the Aeolian Company at the Aeolian Hall, London, on May 15, when the program, besides comprising the above mentioned fantasia and other of Miss Goodson's records, was supplemented by some numbers played by the distinguished artist herself.

Today, May 21, she is scheduled to be heard again at the Aeolian Hall with the renowned Buxbaum Quartet of Vienna, and on June 9 she will give her only recital of the season at Wigmore Hall.

Miss Goodson will return to America early in January, 1926, but, owing to her European engagements, will only be able to remain till the end of February. One of her early appearances will be in Minneapolis and St. Paul with the Minneapolis Symphony Orchestra.

Hans Kindler's "Genius Well Displayed"

Following an appearance as soloist with the Philadelphia Orchestra in Washington, D. C., the critic of the Washington Post had this to say: "The genius of Hans Kindler, who has had three composers write original compositions for him, was well displayed in the Suite for violoncello and orchestra by Valentini. Mr. Kindler produced a golden tone and his technic was unsurpassed. His double stopping and phrasing were outstanding features of every movement of the suite."

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DENVER CIVIC SYMPHONY PROGRAMS WIN PRAISE

Cavallo Symphony Gives Fourth Concert—Vreeland and Zimbalist Received With Enthusiasm—Whiteman Meets With Customary Success—Ovation for Schipa—San Carlo Company Presented by Slack—String Quartet Has Music Party—Deru to Hold Masterclass—Other News

DENVER, COLO.—The Civic Symphony Orchestra of Denver is distinguishing itself in two directions this third season of its existence. Firstly, its playing is distinctly superior to its work heretofore. The string section was always strong but the woodwind and brasses have made great progress. Secondly, the programs have been of highly interesting character. It is desirable, naturally, that a number of standard compositions be performed and these have been given with uniform success. But what could not be taken for granted was that there should also be given some of the newer compositions which music lovers are eager to hear but which are usually reserved for the older orchestras in the east. Entire credit for this must be given Horace Turman, the brilliant conductor of the Civic Symphony.

At the pair of concerts offered March 18 and 22 two novelties figured on the program. One was Pacific 231 by Honegger. The other was a suite from Rimsky-Korsakoff's opera, Snow Maiden, given an exquisite interpretation.

CAVALLO SYMPHONY

The Cavallo Symphony Orchestra gave its fourth concert, March 6, offering the overture to Oberon, Mozart's symphony No. 40; prelude, Le Deluges, Saint-Saens, and two other numbers from Massenet's Scenes Pittoresques. The symphony was creditably played, particularly the last movement, which was delightfully sprightly. Conductor Henry Trustman Ginsberg played the solo violin part in the Saint-Saens number with beauty of tone and warm feeling. Ina Rains was the soloist of the afternoon, singing Ernani Involami, Verdi. She displayed a soprano voice of excellent promise and pleased the audience so well that she had to add an encore.

JEANNETTE VREELAND AND ZIMBALIST

An audience that packed the huge auditorium gathered, March 9, to hear Jeannette Vreeland and Efrem Zimbalist in joint recital. The wagon load of flowers which greeted Miss Vreeland's first appearance testified to the regard in which her home town holds her. She is an ideal singer, displaying exquisite quality, excellent musicianship and diction, and flawless taste in presenting her numbers.

Mr. Zimbalist was in fine form and offered a program of exceptional interest, containing several novelties. His own composition, Impressions on a Japanese Tune, proved rich in tone color and inventiveness.

This was an Oberfelder concert.

MUSICIANS' LUNCHEON

At the regular luncheon of the Musicians' Society, March 11, Jeannette Vreeland and Freeman H. Talbot were the honored guests and combined in giving a delightful program. Miss Vreeland's beautiful voice and sympathetic interpretations were heard to great advantage in a well selected group of songs to which she added several encores. Mr. Talbot, musical director of KOA, the General Electric Company's new \$300,000 station, spoke entertainingly on KOA and its relation to the musical life of Denver.

PAUL WHITEMAN AND ORCHESTRA

Denver was honored with another of her children returning in professional capacity when, on March 13 and 14, Paul Whiteman and his Orchestra gave three concerts under A. M. Oberfelder's management. Capacity houses greeted him and there was great tribute for the remarkably fine work done by his expert musicians. The delicacy and smoothness of the brasses was truly astonishing.

TITO SCHIPA

Tito Schipa, tenor of the Chicago Opera Company, was given a tremendous ovation at his recital, March 16, in the Auditorium. Mr. Schipa displayed a voice of beautiful quality, free and even, proving that he knows how to color each composition to suit its mood. The audience demanded many encores which were graciously added.

Jose Echaniz showed himself an excellent artist in both his accompanying and solo work. The former were models of sympathetic co-operation and the latter were given with verve and poetical sensitiveness.

It was a Slack concert.

SAN CARLO COMPANY

For many seasons Robert Slack has brought an operatic company to Denver. This time the San Carlo Company was presented by him in four performances, March 19, 20 and 21, of La Boheme, Carmen, Madame Butterfly and Il Trovatore. The company proved itself more efficient than ever this year and included many lovely voices. The principals were excellent and the supporting company in each opera especially strong. Anne Roselle as Mimi, Onofrei as Rodolph, Stella De Mette as Carmen, Josephine Lucchese as Micaela, Mario Valle as Escamillo, Tamaki Miura as Butterfly and Bianca Saroya as Leonora achieved great individual successes. Fulgenzio Guerrieri conducted all four

performances without score and must be credited with the smooth and effective ensemble.

DENVER STRING QUARTET

The forty-third Chamber Music Party, given by the Denver String Quartet, took place on March 29 and offered the quartet in D minor by Mozart and the quartet in E major by Dvorak. Mozart, as interpreted by this organization, is particularly captivating, all the delicacy, gayety and charm of the music being reflected in full measure. The personnel of the quartet is as follows: Henry Trustman Ginsberg, first violin; Walter C. Nielsen, second violin; Wayne C. Hedges, viola, and Frank John, cello.

VIOLIN MASTERCLASS

Edouard Deru, the Belgian violinist, head of the violin school at Liege, will conduct a ten weeks' masterclass in Denver this summer, beginning June 1.


NOTES

Two gifted pianists, Mary Marzyck and Alice Frumess, artist students of Edward B. Fleck, presented a Liszt program to a large audience March 3, at the Community Players Theater. Both displayed splendid technical equipment, well developed tone and musicianly qualities.

That work of superior order is accomplished in the piano studio of Clara Crane Laws was effectively demonstrated on March 7 at a pupils' recital in which even the younger children showed excellent musical grasp and style. This may be explained in part by the splendid class work which was demonstrated. Those taking part in the program were Jean Anderson, Karl and Rudolph Arndt, Mary Katherine and Richard Crane, Ann George, Julianna and Patricia Haley, Jean Kohn, Douglas Reybold, Ailsa Jane and Harriet Rice, Josephine Spalding and Gertrude Winne. J. T.

Hadley Conducts Alliance Symphony Orchestra

The Alliance Symphony Orchestra was organized for the purpose of giving advanced students and semi-professional



"Charming of personality, lovely, and with a wonderful voice, the artist was at her best. Applause that was generous and sincere followed every number and her list of encores was nearly as long as the prepared program."

The Amarillo (Texas) Evening Post said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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musicians an opportunity of acquiring orchestra routine. Since its inception the orchestra was conducted by Richard Hageman, well known as conductor of the Metropolitan Opera, etc. Mr. Hageman has accepted an invitation to conduct summer concerts of the Fairmount Park Symphony Orchestra in Philadelphia and he will also conduct opera in Los Angeles during the latter part of the summer. As a token of appreciation of his untiring efforts the orchestra presented to Mr. Hageman a leather music case with his initials engraved thereon.

The orchestra is continuing its work. Henry Hadley, conductor of the New York Philharmonic Orchestra, and one of the most distinguished musicians in this country, has consented to conduct the rehearsals to the end of the season. He will give the musicians under him the benefit of his vast experience and musicianship. There are no fees or dues of any kind, and membership in this organization depends entirely upon ability and regular attendance at rehearsals. All applicants must submit to an individual hearing before being accepted. Rehearsals take place every Sunday morning from 10:45 to 1. Applicants may call with their instruments at The Educational Alliance, 197 East Broadway, New York.

Recent Engagements for Rosa Hamilton

The recent engagements filed by Rosa Hamilton included a musicale at Richmond, Va., April 28; a concert at Raleigh, N. C., April 30, and an appearance at Teachers' College, Columbia University, New York, May 5. Following Miss Hamilton's concert in Raleigh the critic of the News and Observer stated: "Miss Hamilton opened the program with the famous aria My Heart Ever Faithful, from the Bach cantata, which she rendered splendidly. She is the possessor

of a low, vibrant contralto voice that is wonderfully smooth. And many of the passages which were extremely difficult she rendered with graceful ease. Her first group also included the Spirit Song by Haydn and Handel's Come and Trip It. . . . In the second part of the program Miss Hamilton sang a group expressing many moods." The contralto and Mrs. Horace Dowell, soprano, were heard in several duets which were enthusiastically received by the audience.

BEAUMONT'S MUSIC WEEK

Beaumont, Tex.—Beaumont has just completed its fourth annual Music Week, the most successful which it has yet attempted. It was sponsored locally by the City Music Commission, and was again under the direction of two Beaumont musicians, Lena Milam and Gladys Harned, who planned the first Music Week in Beaumont, as well as each succeeding celebration. This year they were assisted by Mrs. Alfred Jones, Committees on publicity, music to institutions, decorations, finance, teachers' day and pageant, were headed by Mrs. G. M. Dilley, Rae Kent, Mrs. J. M. Gregg, Mrs. L. J. Benckenstein, Mrs. Frank Higgins and George Roark, and to these faithful workers belongs much of the credit for the success of the celebration.

The big feature of this year's Music Week was the tenth annual convention of the Texas Federation of Music Clubs, which was in session April 29 to May 2, and was attended by delegates from music clubs all over the state, and not only by the state president, Mrs. R. T. Skiles, but by the national president, Mrs. John F. Lyons, whose several addresses were high spots of the convention.

Opening the week's activities, the various churches planned beautiful musical programs. The Mozart Violin Choir, directed by Gladys Harned, presented the first concert of the week at the new Baptist auditorium to a large audience. Another feature of this program was the piano duos directed by Jewell Harned. Sunday afternoon was also devoted to musicales at various institutions where people were unable to go out to the music week programs. The school music departments played a large part in the week's activities. Mrs. Milam is supervisor of music of the schools. A teachers' co-operative program was again presented this year, in which the teachers of the city each presented one pupil. A new departure was the daily organ recitals at the First Methodist Church, given by Hazel Harned, Mrs. Frank Wilson, Ethel Penman, Nellie Howland, Mary Jo Hildreth and a visiting artist, Miss Pollock of Fargo, N. D. All the noonday men's clubs devoted their entertainment to music and the National and State presidents of the Federation were guests of the Rotary Club on Wednesday. These clubs also showed their interest by entertaining all the delegates with a luncheon on the last day of the convention.

Music studios, as usual, joined in the festivities. Margaret Kreichbaum's pupils presented a unique piano ensemble, assisted by the High School Orchestra under Lena Milam. Jessie Thorpe presented several vocal pupils in recital, and Velma Pittman's pupils were heard on Friday. Three pupils of the Harned Studios, Mrs. L. Koelmay, pianist, Mary Jo Hildreth, organist, and Gordon Hanneman, violinist, appeared in recital on Monday afternoon.

The Beaumont Musical Society gave its annual presentation of Handel's Messiah, directed by W. A. Kirkpatrick, before a large audience on Tuesday evening. The Mendelssohn Club, the women's choral under Ellison Van Hoose, gave a radio concert and was the nucleus of the Festival Chorus on state composers' program of Friday night.

Probably the outstanding feature of the week was the music pageant on Friday afternoon. An able committee, headed by George Roark, planned this affair, which was participated in by music dealers, music studios, schools, individuals, bands, orchestras, music clubs and other factors. L. M.

Michael Press Pupils in Recital

Pupils of Michael Press at the Curtis Institute of Music gave their final recital at the Institute in Philadelphia on May 8. They once more demonstrated the beautiful tone, the musical interpretation and scholarly manner that Mr. Press's pupils attain. Especially remarkable was the ease and musicality, the polished technique of the two boys, Paul Gershman and Ralph Rose. The audience expressed astonishment in spontaneous outbursts of applause.

Elise Sorelle Plays in Atlantic City

On May 12, in the Vernon Room of Haddon Hall, Atlantic City, Elise Sorelle, harpist, who has made several transcontinental tours within the past few seasons, and who is in charge of the harp department of Penn Hall Seminary at Chambersburg, was heard in a concert sponsored by the local chamber of commerce. The concert was broadcast.

James Wolfe at New Address

Mr. and Mrs. James Wolfe have moved to their new apartment at 853 Seventh Avenue. Mr. Wolfe will have a beautiful, large studio, where he can practice to his heart's content. He has been engaged for the summer opera season in St. Louis, and, besides a busy season with the Metropolitan Opera Company next year, he is being booked for concerts through the Judson office.

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CECIL ARDEN

Contralto of the Metropolitan Opera Co.

RE-ENGAGED FOR SEASON 1925-1926



Photo by Murray, N. Y.



Photo by Hixon, Kansas City



Photo by Strauss-Peyton

LA., NEW ORLEANS:

Personality plus artistry is demonstrated by Cecil Arden. Charming in appearance, and manner, wholly gracious, and of the nicest poise exhibited by any artist in New Orleans in a long time. An emotional quality of voice, an unusual contemplative singing of such songs as Halevy's "Il va venir" from La Juive and the opening Mozart "Deh vieni non tardar," and smoothness of transition between upper and middle and middle and lower registers gave her singing unique interest.

FLA., TAMPA:

Never before has an artist been accorded such a flattering reception in Tampa. Fifteen minutes before the performance was scheduled to begin, every seat was taken.

Through her singing, she helped to lift the veil a little and permit a deeper vision into the infinite chamber of life's mysteries. Miss Arden's distinct charm lies in that she has the gift of the true artist of bringing vivid pictures before her audience through the medium of her songs. Last night the half darkened auditorium gave way to scenes of tender love, humor, and the pathos of life's eternal battle. She gave at least six encores at the close and the audience would not leave until the curtain was lowered.

MO., KANSAS CITY:

Low voices quite often lack definiteness both of pitch and timbre. Miss Arden's does not—it is a rich voice and has strength and volume, and is even throughout with none of the surprising and sometimes alarming changes of quality in the extremes of its range.

TEXAS, EL PASO:

There were so many good numbers it is hard to select the most delightful, and they varied in tone from the vivacious to the epic and dramatic. Exotic charm, sentiment, delicacy, tenderness, tuneful beauty, dramatic power—these and many other moods and styles found Miss Arden an admirable interpreter.

As a special number on her programs Miss Arden is featuring CARMEN'S DREAM in costume, a fantasy for voice and piano based on the themes of Bizet's Carmen; especially arranged for Miss Arden by Buzzi-Peccia. (Special librettos in English and French furnished on request.)

MISS ARDEN HAS GIVEN 47 CONCERTS THIS SEASON AND
IS ALREADY ENGAGED FOR 52 RECITALS SEASON 1925-26

OHIO, FREMONT:

The musical ear, the artistic eye, and the very heart of her audience was captivated last night by Cecil Arden, who held the large audience enthralled while time was measured by quickening heart beats as the emotions responded to the graceful interpretations of ballads, arias and bits of tragedy and gems of songs that made up the offerings of a great artist—a living, breathing tone poem herself, she has mastered the power to express through her cultured voice and charming personality what the author or poet meant when he composed the poem or wrote the song.

COLO., FORT COLLINS:

Her singing was a challenge both to the intellect and to the heart—It is controlled by an artistic maturity which few artists have acquired at her age.

COLO., GREELEY:

It was declared by everyone who heard Miss Arden to be the best number of the series this year. Her personal loveliness added a charm to her program which made every moment a distinct pleasure. Her powers of dramatic interpretation were so excellent that the theme of each number was clearly conveyed even when sung in a foreign tongue.

UTAH, OGDEN:

Miss Arden captured her audience with her artistry and excellent interpretation. When she appeared for her third group she was given a three minute ovation, a tribute to her art seldom accorded an artist.

SO. DAKOTA, RAPID CITY:

Probably the best contralto voice ever heard here. The rich pleading quality of the voice and the ease with which she sang charmed her listeners long after the final number—and she was obliged to give many encores.

MANAGEMENT OF CECIL ARDEN

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MARIA KURENKO	
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Florence Austral's Sensational Rise

Florence Austral, English dramatic soprano, who was one of the successes of the recent Cincinnati Music Festival when the critics acclaimed her debut as the greatest since the advent of Schumann-Heink and Sembrich, has been engaged to sing at the Evanston Festival, May 29 and 30.

In order to do this, Miss Austral has been forced to cancel her sailing on the Mauretania and will remain in this country three weeks longer than she had planned. She will return to this country for a concert tour in January and February.

"I had hoped to return to London on Sunday," said Miss Austral, "for I was planning to spend a short holiday in Switzerland before resuming my appearances in festivals and oratorios this summer in England."

"Besides, my parents have just arrived in London and I have not seen them in six years. However, I am very glad to sing out in Evanston, for I like America very much and I would like to remain here permanently."

Miss Austral was born in Melbourne, Australia, near the birthplace of Melba. Her name is Florence Mary Wilson. She took the name of Austral on the advice of Henry Higgins of Covent Garden, where she made her operatic debut as Brunnhilde in The Valkyrie, May 16, 1922. In the same season she sang as Aida, Isolde, Elizabeth, in addition to all the Brunnhildes of the Ring. She sang in orchestral concerts under Weingartner, Henry Wood, Landon Ronald, and in the Verdi Requiem at Crystal Palace in 1923.

She has sung at the leading English music festivals, such as Norwich, Worcester, Leeds, and many others. She entered the Melbourne Conservatory of Music when she was eighteen, studying piano as well as voice. Her principal vocal teacher was Mme. Wiedermann of Vienna.

"You see I did not begin to study music until I was eighteen and then I had to learn everything all at once and catch up with girls who had studied music all their lives. I remained in the Conservatory in Melbourne for eighteen months and then I went to London."

"I had to give up my piano because of neuritis in my hands. People say that it is necessary to know a great deal about the piano if you are going to be a singer, but I don't think so. I practice very quietly, just learning the notes. In fact my neighbors in London complain that I don't practice enough. As a matter of fact, I am working all the time, but I don't really let go and sing until the concert. I don't think working at the piano yourself is so valuable nor so necessary, for once I learn a work I like to have a good accompanist play it over for me."

"I haven't sung on the Continent at all as yet. I have been too busy in England. Next summer I shall be busy there and I have engagements throughout the fall until I come over here next January. I seem to have come along in my career very rapidly, but I have had to work very hard. During the second year of the war, for instance, I think I did about four years' work in preparation."

"I hoped to go to Vienna last December but the unsettled state of affairs at the opera over there made it inadvisable. My favorite operatic roles are the Wagnerian ones. I have sung Brunnhilde many times with the British National Opera."

Werrenrath Delights in Northwest Concerts

The Werrenrath notices from the Far West are just beginning to come in. To read them is like watching the Coolidge election landslide returns. There can be no question that Werrenrath is one of the favorites of the Northwest. The Seattle Times on May 2 said: "The close of a concert season richly set with artistic triumphs always leaves some few high moments which live in the memory with cameo clearness—some certain attainments of jewel brightness for the hearers to cherish long. . . . One such high spot was given the audience which gathered at Plymouth Congregational Church last night to hear Reinald Werrenrath in the closing recital of the series presented by the Men's Club of Plymouth Church. It came in the third group, when Werrenrath's rich baritone voice, his sympathetic understanding, his warm personality and his fine diction combined ideally in his presentation of the aria Vision Fugitive, from Massenet's Herodiade."

"Although his entire program was a succession of delights, skillfully arranged to give the fullest expression to his tonal and dramatic power, it was his beautiful interpretation of this lovely aria that struck the more lasting vibration in the hearts and ears of his enthusiastic auditors. Werrenrath shows fine intelligence in the choice of his songs for concert."

Harold Samuel Giving Bach Series in London

This is the time of year when it is not only May in London but it is especially the time when Harold Samuel gives his annual Bach Festival all by himself. His series of Bach recitals has become one of the great events in the musical life of London, and a tremendous financial and artistic success. He gave the first of his 1925 series on Monday, May 4, in Aeolian Hall and followed it with a recital of the music of Bach on Tuesday, Wednesday and Friday evenings and on Thursday and Saturday afternoons. The Morning Post said, on April 29, concerning these recitals: "A musician of light and leading, when asked what concerts he would attend during the next two months if the choice of three were forced upon him, replied: 'Harold Samuel playing Bach, Harold Samuel playing Bach and Harold Samuel playing Bach.' This is no wayward or highbrow fancy, for everybody who has been to one of these delightful functions from the musical novice to the old hand, has pronounced them good. The old idea of Bach as a dry pendant is dying hard among ordinary amiable music-lovers, but it is undoubtedly moribund, thanks largely to such enthusiasts as Mr. Samuel."

Johnson's Accompanist Held Up

Ellmer Zoller, Edward Johnson's accompanist, and also the companion of the Metropolitan Opera Company tenor on his trip around the world, was held up and robbed in a Cincinnati Post Office last week.

Mr. Johnson writes of the incident: "He was attacked and robbed of over seventy dollars in the Post Office at Cincinnati. His face is swollen out of recognition, both eyes are black, and his temple and cheek cut from the brass knuckles. Altogether it was a very nasty affair but might have been worse. However, he stood the trip over to Chicago very well and feels he can start off tomorrow."

The doctor says the discoloration will pass. So there you are for an adventurous beginning. Now for a little shipwreck, a bit of war in China, an earthquake in Japan, and, perhaps, the pest in India."

Dai Buell Resumes Her May Day Musicales in Newton Center

Aloha Bungalow, on Warren Street, Newton Center, Mass., the home of Dai Buell, pianist, is open to the public for the first time since the delightful "May Days" which were a tradition in musical circles for some years. Because this popular May Day custom outgrew the capacity of her home, as it existed as open house to all her friends, it had to be abandoned, and for three years there have been no "May Day" celebrations. This announcement, therefore, of open house for one week came as an attractive surprise and it has been done for a cause very near to the heart of Miss Buell—the MacDowell Colony Endowment Fund of Peterborough, N. H. This "May Music Festival," which took place on the afternoon of May 16, and will continue through to May 23, will aid this cause materially. There will be daily recitals and on certain days two complete programs.

While Dai Buell has not been thought of as a teacher, still it has been generally understood that she has always found time from her busy concert activities for a few chosen talents who have been following the most intense and comprehensive musical training. Many of them are young artists, and the one or two young people qualify in her class only because of marked talent. It is impressive, therefore, that this group of young artist-pupils are combining their efforts for the benefit of a cause so national in its significance.

These recitals began with a "Recital of Music for Young People." There are many attractive features and Dai Buell personally gives interpretative remarks and plays certain of the compositions which she has found especially pleasing to young people in her audiences.

McQuhae Honored at Springfield Festival

Allen McQuhae, tenor—as is often the case when there is any singing to be done, and especially any singing of a difficult tenor role—ran away with the honors in the cantata at the Springfield Musical Festival on May 8 when he sang the difficult tenor role in Elgar's King Olaf. The Springfield Union said, May 9: "The bulk of the singing and the singing honors went to the tenor, Allen McQuhae. He had the most difficult task and accomplished it in a thoroughly artistic manner. His high notes came through clearly. His diction was excellent and he put a wealth of suggestion and intelligent phrasing into his interpretations. It was the singing of one who was sure of self and sensitive to the sense of the text."

The Northern Illinois is the name of a paper published by the Northern Illinois State Teachers' College, and along with their baseball victories they also recently featured on the first page an account of the concert given under their auspices by Allen McQuhae, tenor. "As the last number of the entertainment course for this term, Allen McQuhae appeared here last night in one of the best concerts in years," begins the story. "Mr. McQuhae, known as the Irish tenor, is no doubt one of the leading tenors of the country. Although his experience on the American concert platform is limited to a comparatively few years, he has already won laurels from critics and audiences who have heard him."

Felix Salmond a Baseball Fan

Felix Salmond, English cellist, is becoming a regular baseball fan. He was seen at the Polo Grounds, May 9, rooting industriously for the New York Giants against the St. Louis Cardinals. The Giants lost 8 to 0. Mr. Salmond declared that it was his second ball game and he had become very fond of the sport. He sat in an upper tier box, accompanied by Mrs. Salmond and Mr. and Mrs. Richard Hageman. Mr. Salmond leaves soon for the Pacific Coast, where he will probably take an afternoon off now and then from his master classes to see some of the California teams play ball.

Adolph Bolm an American Citizen

Last week, Adolph Bolm, the dancer, received his final citizenship papers making him an American citizen. Mr. Bolm is one of the greatest of the Russian dancers, beginning his career in the Imperial Ballet in the Russian Imperial Theater in Petrograd. Mr. Bolm has been a resident of this country since the war, and has organized the Bolm Ballet Intime which he heads, with Ruth Page, and which will combine with the Karsavina-Vladimiroff company next season.

Toscha Seidel Returns

Toscha Seidel, violinist, arrived May 12, on the Celtic from England with his brother Vladimir. Upon the death of his mother in Edinburgh, Mr. Seidel cancelled his European concert tour and will remain in New York until his concert season in this country begins next October. Mr. Seidel will open the Wolfsohn Saturday afternoon subscription series in Carnegie Hall with a violin recital, October 17.

Powell to Have Extended Tour

John Powell, American pianist-composer, will make an extended tour of the United States next season in concert, visiting the Pacific Coast. At his orchestral appearances Mr. Powell will play his Negro Rhapsody, which he has performed in more than forty performances with orchestras here and abroad.

Hofmann to Open Season, November 12

Josef Hofmann will open his tour next season at Harrisburg, Pa., on November 12. His first New York recital will take place November 14.

Telva for Winfield, Kans.

Marion Telva, contralto of the Metropolitan Opera, has been engaged to sing at Winfield, Kan., on October 13.

"Left an impression of genius with her audience"

—May 5, 1925, *Galesburg Register*

As Soloist with the Chicago Little Symphony

The Audience numbered 3,000

The announcement sold out the hall so the concert was moved to the Armory

Pianiste Charms

Galesburg Folk

*** Wonderful rendition of the Chopin F Minor Concerto last night at the Armory. ***

Her personality was felt before she started playing, and all this charm was put into her music. She played with abandon and perfect technique. Her personality, her love and enthusiasm for her playing, her taste and musical expression left an impression of genius with her audience. ***—*The Galesburg (Illinois) Register*, May 5, 1925.

Mrs. Edna Richolson Sollitt, the artist pianist who appeared with the Little Symphony, possesses a charming personality. *** Proved herself an able musician as her deft, fleet fingers interpreted the intricate passages. She so charmed her hearers that she was forced to give an encore which was an Etude by Cesar Cui.—*The Galesburg Mail*, May 5, 1925.



With the same orchestra at Vincennes, Ind.

Edna Richolson Sollitt is among the great women pianists of the day. *** Perfect technical feats and lyric passages calling for delicacy and repose. To her artistry and her superb playing, Mrs. Sollitt adds a personality of unusual charm. She was brought back three times and given an ovation.—*Vincennes (Ind.) Sun*, May 7, 1925.

Edna Richolson Sollitt proved a delight. *** A very able pianist. *** Her performance was unusual, displaying sureness, and exactness. She charmed her listeners.—*The Vincennes (Ind.) Morning Commercial*, May 7, 1925.

Edna Richolson Sollitt

*** The technical surety, the excellent and disciplined tone and musical understanding to which she has accustomed us.—Herman Devries in *Chicago American*, Dec. 10, 1924.

*** She is an able musician, using brains as well as hands, and gave a sturdy, earnest, and satisfying performance.—Edward Moore in *Chicago Tribune*, Dec. 10, 1924.

*** Appreciation for the music, good tone and technique.—Karleton Hackett in *Chicago Evening Post*, Dec. 10, 1924.

Abundant evidence of her choiceness of craftsmanship. Its chief beauty was a distinction indeed—a tone of the finest polish and the greatest clarity and evenness.—Eugene Stinson in *Chicago Journal*, Dec. 10, 1924.

*** Mrs. Sollitt played with clear expression and musical phrasing.—Maurice Rosenfeld in *Chicago Daily News*, Dec. 10, 1924.

*** Her sureness and exactness, and her deft, fleet fingers were extraordinary, and her tonal shadings were intelligently worked out.—*Des Moines Register*, Dec. 3, 1924.

Mrs. Sollitt has chosen the KIMBALL PIANO for her extensive tour 1925-26 now booking

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Eleanor Spencer's European Activities

Eleanor Spencer, American pianist, has kept on adding to her European laurels this past season, which has been a very busy one for her.

Among the important engagements of the year that she has filled may be recorded: two orchestral dates in Arnhem, Holland; two recitals at The Hague; a return orchestral engagement with the Royal Societe de Zoologie, Antwerp, Belgium; at Prague she was soloist with the Philharmonic Society, conductor Talish, in its Beethoven concert; afterwards in the same city an extremely success-



WITH ELEANOR SPENCER

at Prague, Czechoslovakia. From left to right, Anatol Proczaznik, composer; Eleanor Spencer, Mr. Bicurin, the local manager, and his wife

ful recital with ten recalls at its conclusion; in Budapest, Hungary, a second appearance as soloist with the Vienna Symphony Orchestra, conductor Blech; at Vienna two appearances with the Vienna Symphony Orchestra, conductor Nilius, followed by two recitals with remarkable success, receiving a dozen recalls. She is reengaged by the same orchestra for its two big Liszt concerts this month, when she will play Liszt's E flat concerto.

In France she was soloist with Chanteurs de St. Gervais at Nice; in Paris with The Orchestral Society of the Conservatoire, where she won a brilliant success; her last Parisian appearance of this season will be a joint recital with the cellist, Emuel Feurmann.

In her orchestral concerts she played Beethoven's Emperor (E flat) concerto, the Mozart D minor, Bach D minor, Liszt E flat; she has, however, never forgotten American music and has brought forward whenever possible MacDowell's D minor concerto, which she introduced to Europe a couple of years ago.

The press in the various European capitals has given its warm praise to this truly representative American pianist.

Cincinnati Conservatory Notes

CINCINNATI, O.—The activities of the Cincinnati Conservatory of Music are on the increase as the season advances and the pupils preparing for graduation are presented by their teachers in recital. Frederick Shailer Evans, dean of the Conservatory faculty, is interested in the promotion of advanced piano playing of classical and modern masters and offers an annual prize consisting of the six volume edition of Grove's Dictionary of Music to that pupil who, in the opinion of the judges, shows the greatest ability technically and interpretatively after having completed two years of study with a Conservatory teacher. The contest takes place the last week of May.

Dan Beddoe, of the voice faculty, was engaged to sing The Messiah with the University of Kentucky chorus at Lexington, during the spring music festival in May, the time having been changed this year to an earlier period as Mr. Beddoe was one of the principal soloists at the Cincinnati May Festival.

As is his custom, Albert Berne, of the voice faculty, teaches his pupils how to construct programs of little-used songs but such as have high literary and musical value. On

the evening of April 29 the pupils from his class gave a recital which was no exception to this rule and the forty-four songs presented were of unusual merit, each one adapted to the voice of the particular pupil.

Dean Frederic Shailer Evans presented his advanced pupil, Anne Mader, in a piano recital on the evening of April 28. Miss Mader played beautifully and with much interpretative aptitude the more difficult compositions by Bach, Beethoven, Brahms, Chopin, Smetana and MacDowell.

Robert Perutz, of the violin department, presented his talented little pupil, ten-year-old Marion Gray Head, in a violin recital on April 30. Mrs. Thonie Prewett, than whom there is no better accompanist in the city, added much to the pleasure of this program and that of Mr. Berne's pupils, by her sympathetic accompaniments.

M. D.

Little Theater for Oscar Saenger Summer School

The second annual session of the Oscar Saenger Summer School in Chicago, which opens on June 15 and continues until August 1, will provide increased opportunities for students of singing. While the school, as inaugurated by Mr. Saenger last summer, offered instruction in every conceivable branch of vocal art, there has now been placed at his disposal, for the use of the school the Little Theater of the Lincoln Club, an intimate auditorium seating 500

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persons, and equipped with a complete scenic and lighting mechanism. Here the opera classes will have their rehearsals and performances in an atmosphere that will contribute to the practical experience of the young artists.

Mr. Saenger has been conspicuously successful in his training of operatic classes, as evidenced by the many excellent performances of scenes and acts from the standard operas given at various times in past years by his pupils. So complete is this training, in every respect, that a graduate pupil may be said to have enjoyed the full advantages of routine and expert direction that formerly could rarely be had except by sojourns abroad and long association with the small opera houses of Germany, France and Italy.

The teachers associated with Mr. Saenger's New York studio will accompany him to Chicago. He will take personal charge of the opera classes, teachers' classes and the repertoire—interpretation classes.

While the period from June 15 to August 1 will be given over to intensive study, covering the broadest possible ground for the pupils, there will be many studio functions to enliven the term. Both in New York and Chicago Mr. Saenger's tea-musicals have attracted large gatherings because of the excellence of the programs that are always provided at these affairs. During the forthcoming sum-

mer the programs devoted exclusively to music will take place in the Little Theater.

Two free scholarships will be awarded to singers, who will receive private lessons from Mr. Saenger; there will be five scholarships for the opera class. The contests for these scholarships will take place on June 12 and 13 at the school in Chicago.

Archibald Sessions' Activities

Since returning from his Australian tour last spring, Archibald Sessions has been making his home in South



ARCHIBALD SESSIONS

Manchester, Conn., coming to New York two days a week for his vocal coaching and piano teaching in his Carnegie Hall Studio. In South Manchester Mr. Sessions has been reorganizing and building up the choir of the First Methodist Episcopal Church. The choir, under Mr. Sessions' direction, has been given a series of musical services throughout the winter, having presented Gaul's Holy City, Gounod's Gallia, and a large number of miscellaneous works.

Two artist-pupils from Mr. Sessions' New York studio have given an excellent account of themselves at these musicals, these being Gladys Hahn, dramatic soprano, and William H. Stamm, lyric tenor. Fred Reichard and Fred Bendall have also been heard to advantage, having assisted on Good Friday in the presentation of Dubois' Seven Last Words of Christ. The Manchester Men's Choral Club of forty voices, under Mr. Sessions' direction presented two splendid programs, one with Fred Patton as soloist and one featuring Grace Kerns. One more program will be given this season on May 25, when Judson House will be the soloist.

Kuhnle Students in Two Recitals

Students of Laura De Wald Kuhnle have appeared in recital twice this month, on May 1 and May 14, in Presser Hall, Philadelphia. The first program was given by Helen Nevin and Elizabeth Tweedale, sopranos; Margaret Meagher and Blanche Nevin, contraltos; Helen Nevin, reader, with Helen Bates Gardner and Elizabeth Tweedale at the piano. Those taking part in the second recital were: Lillian Greenover, Frances Terry, Martha Dean, Evelyn Drummond, Lucille Gallagher, Ann McDonald, Regina McDonald, Florence Bornman, Lenora Abbott, Florence Newfield, Mabel Mayne, Gladys Reed, Sylvia Biren, Alice Yerkes, Marion Grant, Cathrine Miller, Elizabeth Williams, Helen Voit, Frances Lepley and Cinwein Heycock. Both programs were well arranged and reflected credit upon Mrs. Kuhnle, who is a teacher in voice and expression.

Harold Morris Scores as Pianist-Composer

Harold Morris, pianist and composer, gave a program at his New York studio on April 19 which was thoroughly enjoyed by an enthusiastic audience which included many prominent artists. Mr. Morris played a group of Chopin, the Beethoven-Wallstein sonata, three numbers by Brahms, two by Mendelssohn, and concluded the program with Schumann's Bird as Prophet and Toccata. He played two of his own numbers as encores, Scherzo and A Doll's Ballet.

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FOREIGN NEWS IN BRIEF

NEW DANISH OPERA
COPENHAGEN.—The new opera, *Don Juan Marana*, by the Danish composer, August Enna, had its first performance at the Royal Theater here, being the first operatic novelty of this season, with Johan Hye Knudsen as conductor. Tenna Frederiksen and Messrs. Albert Hilberg, Gunder Knudsen and Holger Byrding were all excellent in the principal parts. Young Dr. Torben Krog was in charge of the staging, which proved a great success, and altogether the opera was beautifully and elaborately produced. The composer, who is also his own librettist, earned a handsome succès d'estime, but the work made no lasting impression.

NEW NOETZEL OPERA A LOCAL SUCCESS

STUTTGART.—The first performance of *Master Guido*, a comic opera by Hermann Noetzel, took place here on April 30. The music is very simple and more than agreeable to the ear after all the weird music produced since the war. The plot is as follows: Guido, a young artist, is in love with Griselda, daughter of Ubaldo, a rich but absolutely vulgar man, who promises him his daughter in marriage if he will acquire fortune and fame within a year. Guido gains admittance to the house of a Duke, who also has a beautiful daughter, to paint her picture, and promptly falls in love with her. In the circumstances he is rather pleased to tell Ubaldo that he has become neither rich nor famous. The father breaks the engagement and Guido

marries Amata, the daughter of the Duke. The principal parts were taken by Guido Windgassen (Duke), Mmes. Fassbender (Duchess), and Kindermann (Amata). Conductor Schmitz was in charge of the musical production, while the unique stage settings were provided by Swoboda. The opera had a good local success.

W. H.
PROGRAM OF NETHER-RHENISH MUSIC FESTIVAL

COLOGNE.—The concerts of this year's Nether-Rhenish Music Festival, which is being held at Cologne, June 11-14, will take place in the huge new Exhibition Hall at Cologne-Deutz. The programs include a concerto for organ and orchestra, by Hermann Unger; the 69th Psalm for chorus, soli and orchestra, by Heinrich Kaminsky; Bruckner's sixth symphony (first day); Strauss' *Zarathustra* and the *Domestic Symphony* (second day); Bach's *Magnificat*; the violin concerto of Brahms and Beethoven's Ninth (third day). The conductor of the first and third days is Hermann Abendroth, of the second, Richard Strauss. Claire Dux, Sigrid Onegin and Huberman are among the soloists.

H. U.
RESPIGHI WRITING NEW OPERA

ROME.—Ottorino Respighi is preparing to write a new opera entitled *Il Cappello a Tre Punte* (The Three-Cornered Hat), like the well-known ballet of de Falla, and based on the novel by Alarcón. The librettist is Claudio Guastalla, author of the book

to Respighi's *Belfagor*. Respighi has finished his *Campanella Sommersa*, which is based on Gerhard Hauptmann's *The Sunken Bell*.

T. S.
ANSERMET DECLINES DIRECTORSHIP

GENEVA.—After the recent demise of Ferdinand Held, for many years director of the Geneva Conservatoire, Ernest Ansermet was offered the post, but he declined the honor, preferring to devote himself to his international career as a conductor.

L. C.
ANSEAU IN PARIS

PARIS.—Fernand Anseau returned to his post at the Paris Opera on April 29 as Lohengrin, and was enthusiastically applauded by a full house. Mme. Germaine Lubin was a superb Elsa.

L. C.
PROMENADE CONCERTS TO CONTINUE

LONDON.—In spite of a multitude of rumors to the effect that, as Sir Henry Wood was on the point of paying a prolonged visit to Australia, there would be no Promenade season this autumn, it is announced that their thirty-first annual season is now being prepared. There will be a ten weeks' season, to begin on August 8. The programs will be ordered much as usual; Sir Henry J. Wood will, of course, conduct, and Robert Newman will again, as from the first, be the general manager.

C. S.
BIG OPERATIC FESTIVAL FOR VIENNA

VIENNA.—The Staatsoper is preparing a great operatic festival to be held as a Cycle of Operatic Masterworks between September 15 and October 15 of this year. The cycle will comprise

Wagner, Strauss, Verdi, Puccini and Mozart operas on a big scale, with Maria Jeritza in several of the principal roles, and Bruno Walter, as guest conductor, conducting alternately with Schalk and Robert Heger. The festival is to be along the lines of the annual Munich Festival, and it is hoped to attract many foreign visitors.

P. B.
AMERICAN SINGER SUCCESSFUL IN ROME

ROME.—Madeleine Keltie, American soprano, scored an immediate success as Tosca at the Costanzi. She has also been engaged to sing *Butterfly*.

D. P.
FRIEDMAN FOR VIENNA MUSIC HIGH SCHOOL

VIENNA.—The Neue Freie Presse reports on excellent authority that Ignaz Friedman, the great Polish pianist, who will shortly return to Vienna for his sixth sold-out recital of the season, has accepted an invitation to head a master class at the local High School of Music. Director Joseph Marx is negotiating also with Willy Burmester, the violinist, and with Emil Sauer, who may return to his old position and take charge of another master class for piano at the State High School.

P. B.
SCHWARZ STAR GUEST OF VIENNA OPERA

VIENNA.—The return of Joseph Schwarz, Russian baritone, now of the Chicago Opera, to the Vienna Staatsoper for a series of guest performances was an artistic and social event of the first order. It was at this house that Schwarz rose to fame about fifteen years ago, and he had not appeared at the Staatsoper for over twelve years. The house was sold out at top prices and

A CHICAGO PIANIST AND TEACHER is available for the next school season. He was the Director of the Music Department in a state school of the southwest; and the school, college, or conservatory wishing to avail themselves of his services will please address "M. L. B., care of the Musical Courier, 815-830 Orchestra Bldg., Chicago, Ill.

(He will give a percentage rate to schools of small patronage.)

Schwarz' portrayal of Rigoletto was a triumph for the guest. He has been asked by Director Schalk to remain for three more performances.

P. B.
GOOD-BYE VIENNA VOLKSOPER

VIENNA.—The Volksoper is once more closed (for the third time within two weeks) and, it appears, definitely. The orchestral musicians refuse to do further work and have sued the syndicate controlling the house for the balance of their salaries due them for several months. The government has taken steps to reconcile the two parties, but the musicians are obstinate, claiming that they would establish a precedent for the musical organizations of all countries if they gave in. The whole matter now narrows down to a duel between the Musical Union on one side and the Actor's Union on the other.

P. B.
BERLIN CENTER OF I. S. C. M. FORMED

BERLIN.—The German section of the International Society for Contemporary Music, which was silent all last winter in Berlin, owing to severe financial difficulties,

leaving all concert activity to its local centers in the provinces, has now organized a Berlin Ortsgruppe (local group) which has for its sole aim the propaganda of modern music by concerts or otherwise. The German section will in future give no concerts, but will foster the international connections and prepare the international festivals. The governing board of the new Ortsgruppe consists of Hermann Trautvetter (the Berlin representative of Steinway & Sons) and Herwart Walden as president and vice-president; Benedict Lachmann and Ludwig Berliner as secretary and treasurer. Philip Jarnach, Max Butting and Dr. Hugo Leichtentritt form the music committee.

H. L.
WEINGARTNER SIGNED BY VIENNA STAATSOPER

VIENNA.—Felix Weingartner has signed contracts to appear as special guest conductor at the Staatsoper next season. He will conduct fifteen performances, including several revivals, his appearances to be arranged so as to coincide with his Vienna visits as conductor of the eight Philharmonic concerts.

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PERSONALITY

Gracious young woman.....New York Mail
Markedly pleasing . . . gracious.....Battle Creek News
Especially pleasing and effective.....Kenosha News
Certain intimate charm that holds.....Cedar Rapids Republican
Manner of high quality.....Chicago Tribune
Wonderful poise . . . fascinating stage presence.....Ashtabula Beacon

VOICE . . .

Tone of warm velvet . . . smooth and beautifulChicago Journal
Voice of good volume.....New York World
Genuine contralto with large range and volume.....Buffalo Express
Sympathy and warmth.....Akron Press
Rarely lovely voice.....Mt. Vernon (Ia.) Herald
Rich and well modulated contralto of good range.....Chicago Daily News
Rich colorful voice.....Lexington (Ky.) Herald
Even, rich, warm and exquisite throughout.....Decatur (Ill.) Review

PROGRAM .

Entitled to special credit for offering new songs . . . especially beautiful....Buffalo Courier
An intensely interesting program—a relief to hear so many exquisite songs.....Waterloo Sunday Tribune
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Laubenthal has an ideal equipment—voice, feeling, dramatic understanding, musicianship. His tone is virile, of great warmth and beauty.

San Francisco Examiner

Tenor of rare vocal eloquence . . . There is one beauty of the art of Jean de Reszke, another is that of Laubenthal.

San Francisco Chronicle

Not only has he the robust timbre and resonant tone requisite, but his voice is of a clear lyric quality that pleases the ear, demanding something more than dramatic vigor.

San Francisco Bulletin

Sang his climax with a dramatic distinction.

San Francisco Chronicle

A tenor with a persuasive lyric vein in his dramatic forcefulness.

San Francisco, The Call

Was given a great demonstration of applause.

San Francisco Examiner

Laubenthal sang the "O Paradiso" and sang it excellently.

San Francisco Bulletin

Laubenthal sang the aria "O Paradiso," investing it with excellent atmosphere.

San Francisco Daily Herald

Laubenthal's singing of the aria, "O Paradiso," was the bread and wine of the occasion. He was brilliant . . . The house wanted more but didn't get it.

*Cleveland Plain Dealer***Parsifal Is Given Superb Rendition**

The title role was assumed by Rudolf Laubenthal, a tenor with a voice of notable volume, and of telling quality.

The Cleveland News

Laubenthal has a vigorous personality, striking physique and a fine voice. . . . He conveyed exactly the impression of the text.

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ICELANDIC MUSIC

A Brief Account of Old and New Icelandic Music and Songs

By EGGERT STEFANSSON

[The author of this very interesting article, specially written for the Musical Courier, is a brother of Hjalmar Stefansson, the distinguished Arctic explorer.—The Editor.]

Far up in the Atlantic Ocean, parted from other countries by the immense sea surrounding it, lies the country that has inspired the greatest music drama of to-day, the Nibelungen-Ring of Richard Wagner.

The story of the Norse race, their philosophy and morals, has been written by the great historian, Snorre Sturlason, whose book, Eddain, is the basis of Wagner's great work.

It can be said that to write sagas, drama, and poetry is the national sport of Iceland. The gigantic dramatic work of the Norse race is in the Icelandic language, a tongue used there today and nearly unchanged from that spoken in all the Scandinavian countries a thousand years ago. Iceland is the cradle of the Norse literature, and its tales and sagas of the race are a golden mine for everybody who wishes to study the Norse philosophy and history.

To write and produce music has been less common among the people than to write sagas and poetry, both in olden times and at present. However, the music of the old days was of several kinds, principally folk songs and church music, masses and psalms written in Latin, which were used in the church before the country became Protestant. Now all singing in the church is in the Icelandic language.

It was a custom in the old days on all occasions when the people were gathered together to sing their psalms, folk songs, and to dance. When they drank a toast to anybody there was a special song for that, or if they drank to some of the saints, which was the custom (as for example to the Holy Mary), there was a special song for that.

People enjoyed singing and gave expression to joy or sadness through the old folk tunes which were so much used in the old days on the farms and in the churches. The Icelandic folk songs are mostly sentimental and melancholy. Running through them all is the longing so characteristic of folk songs. When the poetry is strong the melody is sweet, bringing out the Norse melancholy and soft beauty in strong contrast with the wild deserts and dark lava of the country. Perhaps the people's desire and longing for something different from their surroundings accounts for the ability of the Norse to dream their lives away untouched by reality.

THE "ICELANDIC SCALE"

The old folk songs are in different scales. "Some are in the Doric mode and others in the Mixolydian, but most of the Icelandic songs and duets have been written in the Lydian. In fact, it seems as if the Lydian scale has found a new home in Iceland after Plato banished it from his ideal state," says Clarence Lucas in his book, Musical Form. So much Icelandic music has been written in this scale that it has been humorously suggested that its name be changed to the Icelandic scale.

These songs and duets were sung a great deal a hundred years ago in Iceland, it being the custom to perform them very slowly, and in the duets, to hold the last note a long while. The old folk songs and duets now are nearly forgotten and are sung no more in these days in Iceland.

Another form of singing is almost forgotten that was very popular in the old days and until as recently as a hundred years ago—that is, "to sing a rhyme," (kveda rimur). The "rimur" is very different in tone and differently sung from the other songs. One person sang in a monotone a long rhyme, often a story about the vikings or about some great adventurer, and sometimes it took many hours to sing the entire composition. There was always great joy on the long winter nights when the singer of the rhyme arrived at a farm. The people greeted him as if he were a king, for everybody knew that there would be joy and gaiety for some days to come. The singer was often a good story teller as well and was able to kindle the imagination of the people and give them an inspiration that lived long after he himself had departed.

This rhyme singing was widespread among the Icelandic farms on winter nights. At other times when all the people of the farm were gathered together in the evening after work the farmer would read aloud to them the latest books, after which all would join in a general discussion of the subject dealt with by the book. This was of the greatest educational value and it has kept alive the interest of the people for literature and art in general.

There are available about 250 of those rhymes, which have been recorded by an Icelandic priest and composer, Bjarni Thorsteinsson, who spent twenty-five years collecting folk songs, masses, and dance songs from libraries in Scandinavian countries, and listening to old Icelanders sing them. His work is the best on the subject. A copy of his book, Icelandic Folk Songs (Íslensk Thjódlög), can be found in the music division of the New York Public Library.

THE ICELANDIC DANCES

The dances of Iceland were called "Vikivakar." They were much danced in the old days, the dancers or the spectators singing the music, no instruments being used. There were few musical instruments in Iceland in the old days and these were used entirely to play the psalms and folk songs and for accompanying singing. There was no music written specially for them. The two best known instruments were the fidlan and the langspil which were both string instruments played with the bow. These instruments are no longer used in Iceland. Some of the vikivakar, or dances, have beautiful melodies and some of them are arranged for singing or piano by an Icelandic composer, Sv. Sveinbjornsson.

The modern music in common with the old is entirely set to words—cantatas and songs. Orchestral music has not yet been composed in Iceland, which is explained by the fact that until a few years ago they had no orchestra there, and even now they are only in the capital city, Reykjavik. In Reykjavik, which is the center of art for Iceland, there

are many concerts during the summer season, when several artists of international fame come from Europe and also Icelanders who have been studying abroad.

The music of to-day in Iceland is handicapped in the same way that American music is—everybody studies in foreign countries, and thereby loses the national stamp. Icelandic music is most interesting when it has kept its racial character and originality without being affected by foreign influences. Iceland is to-day waiting for her great musician, an artist such as she has produced in literature, sculpture, etc.

ICELANDIC MUSICIANS ABROAD

The popular composers in Iceland today are Sv. Sveinbjornsson, who wrote the national anthem, Sigfus Einarrson, and Sigr. L. Kaldalson. In Europe, Pall Isolfsson is a well-known concert organist and composer. The young Icelandic music student is to be found in the musical centers of Europe in evergrowing numbers. In Canada, where the Icelanders have gathered, they have taken with them the Icelandic love of literature and art and music. Among their composers are Bjorgvin Gudmundsson, whom Percy Grainger discovered, a young man of great talent who has written hundreds of songs and oratorios without having had special training. There is also Steingr. Hall.

Through thousands of years of isolation and peace to meditate, Iceland has developed a great talent for literature. The people, loving to read with thought, have been able to get out of their reading so much more than those who read to forget.

This beautiful Iceland, so inspiring in its summer beauty, has only been prevented from becoming a great tourist country by its name, for whenever Iceland is mentioned in conversation it is always followed by questions about ice and snow. How great a misunderstanding this is, is shown by the fact that the average winter temperature in the south of Iceland is the same as the average temperature of Milan, Italy, during the winter. This country now is undergoing its greatest change since the days of the vikings, for it is having a great renaissance of literature and art. The Icelanders go from their country and with great energy and immense will to conquer, sit at the feet of the wise and learn from them. If they will not be able to give anything so gigantic as the old sagas, their Norse talent for dreaming and poetry may simply and purify the music of to-day as the old Italian did.

The Icelandic language is a clear-voweled language with strong consonants. It is clear and free in singing except that some of the consonants, as the double "l," give it a harsh sound. But all the vowels are musical and soft. In this language are written all the mysticism of the Norse race, and the morals and ideals of these people, hardened by struggle with the elements, by the frequent raging storms that break over them. Through all kinds of hardship and daily worry they have been able to keep their spirit. As the hills and glaciers of Iceland still stand against the eternal winds that blow over them, no hardship could kill in these people the love of beauty and poetry as uttered in their songs and written in their sagas.

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BOSTON CHICAGO

De Harrack Artist-Pupils Play

Ruth McDowell Lammers, artist-pupil of Charles de Harrack, has made a number of successful appearances in Cleveland. Her most recent one was on May 11 over WTAM, when Mr. De Harrack presented some of his artist piano students, including Sara Berman and Frances Marmor, of



RUTH McDOWELL LAMMERS.

St. Louis. Others appearing on the program were: Dr. Howard Standen, baritone; Malvine Lavine, soprano; Rev. H. Rickel, of the B'nai Jeshurun Temple, tenor; Nathan de Harrack, brother of the pianist, baritone, and the Cleveland Singing Society, Charles de Harrack, directing, singing an interesting group of Palestinian folk melodies.

The Stadium Auditions

Mrs. Charles S. Guggenheimer, chairman of the Stadium concerts, announces that the Stadium auditions this season will be conducted by the Stadium Auditions Committee in co-operation with the National Music League. A greatly increased number of prizes are available to the winners of these auditions, which are to take place in Aeolian Hall early in June. The following awards are available to artists chosen:

An appearance this summer with the Philharmonic Orchestra at the Stadium concerts.

An appearance next winter with the Philharmonic Orchestra under the direction of Willem Mengelberg.

A New York recital under the auspices of the Stadium Concerts Committee.

Six recitals for violinists or pianists, open to any artists who have not given recitals in New York City, donated by the Walter W. Naumburg Foundation in memory of Elkan Naumburg.

Concert appearances throughout the country, arranged by the National Music League.

The auditions, it is announced by Mrs. William Cowen, chairman of the Stadium Auditions Committee, will be held in two classes, and only singers, pianists and violinists are eligible. Class A is restricted to artists who have had no public recital appearance in New York City, Class B includes all artists not otherwise classified. Mrs. Cowen is receiving applications now at the Stadium offices, 250 West Fifty-seventh Street. Entrants must satisfy the judges that they are worthy to be soloists with the Philharmonic Orchestra. The number of prizes to be awarded depends entirely on the merits demonstrated by the artists heard at the auditions. Awards will be made only if the standard of artistry is considered sufficiently high. The judges will be eminent musicians, and no teachers who have pupils entered in the auditions will be permitted to serve. The auditions will be open to the public and at each session managers and music patrons will be represented. The exact dates of the auditions will be announced within a few days.

Klibansky Studio Notes

Sergei Klibansky will again hold master classes at the Chicago Musical College, beginning June 29 and ending August 2. He offered a scholarship, examination for which will be held in Chicago on June 23.

Several of his pupils have been appearing in various concerts. Some of these are: Alveda Lofgren, who sang for the Columbia Club in East Orange, April 21, for the Essex County Council in Newark, next day, and has been engaged as soloist at Temple Bethel Israel in Jersey City. Mrs. R. L. Brown who recently sang at the High School at Earle, Ark., and at the Brooks Memorial, Memphis, on April 22, where Mrs. J. W. Canada and Mrs. G. T. Fitzhugh were also heard; Louise Smith, who was soloist at a special concert given by St. Peter's Lutheran Church, Brooklyn, and has been reengaged as contralto soloist for next year, as well as for a series of concerts on the Pacific Coast during July. She sang for Nellie Cornish of Seattle, Wash., during her recent short stay in New York City, Mrs. Cornish being favorably impressed with the beautiful voice and the artistry of Miss Smith's singing.

Gladys Bowen gave a short program for the Des Moines Chapter of the S. A. R. and D. A. R. on April 25; she will be heard in a number of recitals through Iowa. Juliette Velly gave a recital at the French Branch, Y. M. C. A., on 54th Street, New York City, on May 2.

The concert given by artists from the Klibansky studio at the Hamilton Council, New York City, on April 21 was very successful.

Lottie Howell, artist from the Klibansky studio, has been appearing in concert in Boston, Worcester, Lowell and Springfield, Mass., Providence, R. I., Waterbury and Hartford, Conn., Elizabeth and Bloomfield, N. J., and Brooklyn, N. Y., within the past few weeks; she also reappeared recently at the Capitol Theater. Sudworth Frasier, whom Mr. Klibansky brought out several years ago, is meeting with splendid success in the Gilbert and Sullivan Princess Ida, singing the role of Hilarion.

Mr. Klibansky has added another recital to the numerous

appearances of the singers from his studio. May 13 the following singers gave a program at the Bronx Y. M. C. A.: Mildred Strok, Anne Elliot, Ruby Bleakney, Mabel Buckingham, Alva Gressier, Cyril Pitts and Louis Ham.

Iliff Garrison in Demand

That Iliff Garrison, pianist, has been a most satisfying recitalist at universities and colleges is shown by the following enthusiastic press comment on his playing at Syracuse University and at the University of Kansas:

Said The Syracuse Post-Standard: "Iliff Garrison gave a piano recital at Crouse College Hall last night, which proved one of the most enjoyable musical offerings of the season. Mr. Garrison opened his program with a Brahms number, followed by the Schumann Carnival and a group which included works of Tchaikowsky, Liapounoff, Blumenfeld, Rubinstein and Liszt. It was a program which gave the player an opportunity to display his versatility and knowledge of the master composers. Mr. Garrison plays with a keen sense of proper interpretation and at all times his tone is full, resonant and fully sustained. He concluded his program with the Liszt Hungarian Rhapsody, No. 15, to which he gave a fine reading and most brilliant effects."

The Lawrence Journal-World stated: "One seldom hears such exquisite piano playing as was done last night by Iliff Garrison in Fraser Hall. Such an exceedingly heavy program built from Brahms, Liszt, Chopin, Schumann and Debussy would have been the test of any artist, but from beginning to end there was no interrupted interest and after

the closing number the large audience sat confidently expecting more. Refinement of feeling and strength of controlled climaxes characterized Mr. Garrison's playing. One feels the completeness of mature interpretation in every number. The Schumann Carnival, so exceedingly well done, left one wishing to hear the Symphonic Etudes as an encore."

Nadworney in Concerts and Operas

Devora Nadworney and Salvatore de Stefano gave a joint recital in Stamford, Conn., a fortnight ago, when the Advocate referred to the affair as altogether delightful. "She has a voice of extreme beauty and great range; each number was interpreted with understanding and sympathy . . . we hope that Stamford may again hear these artists." When she sang in The Barber of Seville with Chaliapin in Washington, D. C., the Times said: "The Bertha of Devora Nadworney was a good character sketch; she gave her one aria very effectively." The onward and upward career of Miss Nadworney should encourage many young singers.

An Unusual Tribute for Ruth Breton

In a Sunday article, reviewing the music of the year, Ruth Breton was selected by F. D. Perkins, music editor of the New York Herald-Tribune, as the violinist who had made the most successful New York debut this season. Miss Breton will appear as soloist with the Cincinnati Symphony Orchestra next season, her second engagement with this orchestra in three years.



ULYSSES LAPPAS

~ Tenor ~

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**Paris
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He has few if any rivals.—*Columbus State Journal*.

A concert that was a joy from start to finish; that presented a glorious tenor.—*Columbus Evening Dispatch*.

His voice was tremendous in power. It has quality that stirs the ultimate of sympathetic emotion.—*New Orleans Tribune*.

Mr. Lappas is a tenor who revels in high notes and knows how to make them ring.—*Chicago Evening Tribune*.

From the first note it was evident that here was a singer of great dramatic power, fine control and magnificent range.—*Philadelphia Bulletin*.

He was given an ovation at the conclusion.—*Philadelphia Enquirer*.

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CINCINNATI FESTIVAL ENDS WITH WAGNER PROGRAM

Florence Austral, Van der Veer, Beddoe, Edward Johnson, Maitland, Patton and Elizabeth Langhorst the Soloists—Edgar Stillman Kelley Conducts His Own Symphonic Poem—800 Children Sing Young America, Cantata by Mortelsmans—Festival a Great Triumph for Director Van der Stucken and All Participants

CINCINNATI, OHIO.—The final concert of the May Music Festival marked the conclusion of one of the most notable events in the musical history of the Queen City. There were two performances for Saturday, May 9, the matinee bringing forth several fine selections and a delightful soloist.

HOMER AND KELLEY WITH ORCHESTRA

This afternoon concert opened with the overture, Husitzka, op. 67, Dvorak, which was conducted by Edgar Stillman Kelley, who acted as guest conductor. Then followed the recitative and aria, Non piu vi firi (Titus), by Mozart, rendered by Louise Homer. Then followed a novel work, a symphonic poem, The Pit and the Pendulum, composed by Edgar Stillman Kelley and conducted by him. It was dedicated to Lawrence Maxwell, president of the May Festival Association, and incited much applause both for its merits and the fact that it was dedicated to Mr. Maxwell who has so long been identified with the association. Mme. Homer was then heard in the aria O don fatale, (Don Carlos), by Verdi.

Following the intermission came a new work, and one that brought forth much applause. It was called Young America, a children's cantata by Lodewyk Mortelsmans. This proved most appropriate for the closing of the concert, and gave both the chorus, made up of 800 children's voices, under the leadership of Alfred Hartzell, assistant chorus director, and orchestra an opportunity to display their artistry once more.

WAGNER NIGHT

The sixth and final concert of the Festival was a Wagner night. What could excite more interest and arouse more

real pleasure than an evening devoted to the works of this famous composer? The concert gave the soloists an opportunity to display themselves in a manner that aroused the greatest enthusiasm and delight. The first number on the program was the third act from Tannhäuser, ever a source of genuine pleasure to lovers of music. In this were heard Florence Austral, Edward Johnson, Elizabeth Durand Langhorst and Robert Maitland. Following came The Grail scene from Parsifal, act I, when Robert Maitland and Fred Patton more than delighted the audience with their splendid interpretative and vocal abilities. Then was offered the third act from The Mastersingers—the quintet and finale. Artists appearing in this included Florence Austral, Edward Johnson, Dan Beddoe, Nevada van Der Veer, Robert Maitland and Fred Patton, all of whom were warmly applauded for their excellent work.

It was a glorious close to a successful festival which the chorus, soloists, Schola Cantorum and orchestra combined to make a thrilling event. There was undisputed reason for the great outburst of applause that followed the final concert and the royal greeting to Frank Van der Stucken for the fine work of those identified with the twenty-sixth Biennial May Music Festival.

W. W.

Grace Leslie at Nurses Commencement

Grace Leslie, contralto, sang on May 14 at the twenty-sixth annual commencement of the Cochran Training School for Nurses at St. John's Riverside Hospital. Miss Leslie sang two groups of songs, including Silberta's Beloved, Watts' Wings of Night, and Cadman's Song of the

Robin Woman, in all of which she charmed the audience with her beautiful voice, finished style and own personal attractiveness.

Curtis Institute of Music Notes

William E. Walter arrived in Philadelphia on May 7, and immediately took up his new duties as executive director of the Curtis Institute of Music. Mr. Walker, who has been showered with congratulations upon his successful management of the Detroit Symphony Orchestra since 1922, was born in Cleveland, Ohio. He graduated from the University of Michigan in 1892, and after twelve years of newspaper work in Cleveland and New York, he served on the business staff of the Boston Symphony Orchestra for thirteen years.

Mrs. Mary Louise Curtis Bok, president of the board of directors, was "at home" to Philadelphia music-lovers on Friday afternoons, April 24 and May 1.

The faculty of the orchestral training department for 1925-1926 has been increased to twenty-one musicians. Some twelve of these are connected with the Philadelphia Orchestra, and of that number about one-half represent new additions picked by Mr. Stokowski. The full department includes: Leopold Stokowski, conductor of the Philadelphia Orchestra, as head of the department; Thaddeus Rich,



WILLIAM E. WALTER

the new executive director of the Curtis Institute of Music, Philadelphia. (Photo by Mishkin)

assistant to Mr. Stokowski; Carl Flesch, Frank Gittelton, Sacha Jacobinoff, Emanuel Zetlin and Richard Hartzel, violin; Louis Bailly, viola; Felix Salmond, cello; Anton Torello, bass; W. M. Kincaid, flute; Marcel Tabuteau, oboe; Daniel Bonade, clarinet; Walter Guetter, bassoon; Anton Horner, horn; Sol Cohen, trumpet; Gardell Simons and Paul Lotz, trombone; Philip A. Donatelli, tuba; Oscar Schwarz, timpani and batterie, and Carlos Salzedo, harp.

Josef Hofmann spent the entire week prior to his sailing for Europe on May 2, in hearing applicants who wish to study with him at the institute next season.

Felix Salmond, who will teach the cello in the master school next season, spent three days in Philadelphia, examining applicants for admission to his classes.

George F. Boyle, of the piano faculty, and Sacha Jacobinoff and Michael Press, of the violin faculty, were judges in the Philadelphia Music Club and Pennsylvania State Federation of Music Clubs contest, the winners to represent the Liberty district at the sixth biennial contest of the National Federation of Music Clubs in Portland, Ore., in June.

N. Lindsay Norden, instructor in theory, was one of the judges in the chimes contest held by the Strawbridge & Clothier Radio Station.

The thirteenth faculty recital was given by David Saperton. His program included a group of preludes by Chopin and the ballade in A flat, the Karl Szymanowski sonata in A major, and the Chopin-Godowsky etude in E flat for left hand alone. The technical difficulties of the program were handled in a masterly manner by Mr. Saperton, who was referred to as one of the outstanding piano artists of the day by local music critics.

Pupils of Isabella Vengerova, of the piano faculty, gave the tenth students' recital; the eleventh was given by pupils of Mr. Saperton; the twelfth by pupils of Frank Gittelton and Michel Penha, of the violin and cello faculty, and the thirteenth by pupils of Horatio Connell.

Tetrazzini Praises Martha Baird

Martha Baird played recently at the Royal Albert Hall, London, on which occasion Mme. Tetrazzini publicly embraced her and presented her with a bouquet as a tribute of her fine performance. May 1 Miss Baird played at the Queen's Hall, after which she was scheduled to leave immediately for Holland, playing in Amsterdam May 4 and the Hague May 6. Her third London recital of the season will be given on May 28.

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N. N.

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An Interview With Joseph Regneas Who Says: "The Best Instruction Obtainable and Economy Must Go Hand in Hand"

"The first essential of a singer is to learn to sing well." Whether it be a beginner acquiring the rudiments of singing or a professional seeking to add to his or her artistry, it is necessary for the student to select an instructor who



JOSEPH REGNEAS.

is an authority on the voice, one who has guided singers to successful artistic achievements and who has himself successfully demonstrated what he teaches by his own performances. Only the best instruction securable should be considered.

The next thought must be how economically this instruction can be secured (as the road to art is a long one). One must live and work amid such conditions as will keep him in such mental state as to enable him to accept to the fullest extent that which is offered. Through the excellent singing of those who have studied and are studying with Joseph Regneas, and the splendid success of instructors throughout the country who are applying his principles, he has gained a reputation as one of the most able instructors in his profession.

He is one of those successful teachers whose career as singer stands out. In opera, oratorio and in the concert field he has been most successful. Mr. Regneas says that he does not offer free scholarships for his summer class nor for work at his New York studios. This, he states, does not mean that he does not do his share toward helping those who need help, when it is wise to extend help—but he does not advertise that fact. He says that he wishes to discourage the advertising of "free scholarships." Besides, he insists that he does not look upon it as giving a "free scholarship" when there are fifty applicants, each obliged to pay ten dollars for the privilege of competing, the winner having his money refunded, leaving a fee of \$490 for a "scholarship," which lessons, he says, can probably be bought outright in New York in the winter for perhaps \$200 and in the summer for \$300. Mr. Regneas says that the \$10 paid by each losing competitor is credited to him if he decides to study, means simply that the instructor or conservatory will accept \$190 or \$290 from each of the forty-nine pupils instead of \$200 or \$300. The fact remains, he argues, that \$490 has been paid for that "free scholarship."

Mr. Regneas says that he has steadfastly refused all offers to teach at a conservatory "under management" because he believes that in many cases twice the fee (more or less) is asked for the lessons as is actually received by an individual instructor. Mr. Regneas gives, upon request, a personal recommendation to instructors who have worked with him, setting forth what, in his opinion, each is capable of doing; such a recommendation, he thinks, if given with authority and conscientiousness, is of great value and tends to raise the standard of teaching. How different this is, he asks, from the printed form "certificate," which is said to be available to everyone who has taken ten half-hour vocal lessons and some additional instruction in languages, interpretation, etc., during a period of from five to seven weeks.

Joseph Regneas states that, through his own conduct as an instructor, he desires to demonstrate what is held by himself and many of his colleagues to be the highest ethics of his profession, and to emphasize the fact that the only good business for the artist and the singer is that which advances art.

N. B. T.

Walter Preston Wins Gold Medal

Walter Preston, a pupil of Mme. Gutmann-Rice and Francis Rogers, won the Music Week Gold Medal in the baritone contest at Carnegie Hall, New York, May 7. He also has been engaged as assistant voice teacher at the Master School of Music, Brooklyn, for next season.

Washington Heights Musical Club Program

On the afternoon of May 16, in the rooms of the Washington Heights Musical Club, a Junior Branch Recital was given by John Blumers, pianist, a pupil of Robert Lowrey. A program of classic and modern music was played with much skill.

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ENGLISH BARITONE DEFENDS ENGLISH IN SONGS

Emerson Abernethy Presents Novel View in Normal Lecture

"The English language, when properly sung, is very beautiful to listen to, but it is so very seldom that we hear it well sung that it is not surprising that the public should prefer some other language, for, at least, bad singing in a foreign tongue does not grate on American ears as much as does the mis-treatment of our own language. The public may like mystery in regard to the optical illusions and weird doings of the Indian fakir, and is even averse to mystery on the operatic stage, but that public wants no mystery when listening to songs in the English language; and that public wants no Chinese or Italian mixed with the pure English of its own songs."

Emerson Abernethy, eminent English baritone, who is conducting the normal training course for voice teachers at Bush Conservatory, Chicago, this season, proved an ardent advocate of the pure use of his native tongue in songs in a recent lecture, and with characteristic emphasis urged a logical method for attaining results with the singers of the present generation.

He reached the root of the problem with engaging directness. "The voice must become free in the language and the language free in the voice," said he. "This is fundamental. The use of the Italian vowels for vocalization is good. They are natural voice builders and the entire language is easy to pronounce and, therefore, to sing. The practice is, however, a hereditary one, and many teachers have their pupils plod along for months on Italian vowels and then, without special training, they expect those pupils to sing a song correctly in English."

"Is it fair to the pupil to ask him to do this without preliminary training? The English language has fourteen vowel sounds, while the Italian has only five. If the five Italian vowels need special practice, so also do the fourteen English vowel sounds so that our own language shall have the same care in projection that the Italian has. The distortion of English songs, which renders their interpretation so unintelligible, comes from this very lack of preparation."

"Before the actor reaches the center of the stage, one can detect whether or not he has been schooled in stage technique. Before the singer completes the first phrase one can easily tell if he has been properly schooled in that language."

"The same thing is true of the French and German tongues. That a student should be expected to sing a French or German song, no matter how well he might know that language, without having first developed the voice in the French and German vowels, is in itself a gross absurdity and a criminal offense against the student. While the Italian has five vowel sounds, the French language has seventeen vowel sounds and four nasal vowel sounds, and the German fifteen. In view of this fact alone, is it fair to the student who has confined his study to the five Italian vowels to say, 'Now, work on these French songs? Is it fair to expect these numerous vowel sounds to take care of themselves?'"

"Yet this method is often pursued, judging from what we hear on the operatic stage and concert platform, for not only do we hear languages distorted but also we hear singers trying to force their voices to do something in which they have never been schooled—the tragedy of bad teaching."

"The student must be taught to vocalize on all the different vowel sounds of all the different languages (of course there are many in common), and the voice so schooled and perfected that it feels thoroughly comfortable—at home—in all the various vowels of these languages. Then we will hear our language properly projected in song; then we will hear a refinement of pronunciation and articulation coupled with beauty of tone; then we will hear true singing in which the words of the poet are portrayed by a force which sparkles with exactitude and emotion, a force which bespeaks intelligence and superior schooling."

This issue of specific language drilling Mr. Abernethy finds at the bottom of the lack of popularity of opera in English. "While we all agree," he says, "on the importance of beginning voice production with the use of the Italian vowel sounds, yet it should be remembered that always working at the foundation will never build the completed structure. The English vowel sounds are fundamental to the projection of English words. And the clear understanding of the words in English opera—and having those words worthy of intelligent listening—is the basis of popularity of opera in English."

"All endeavors in this direction (of course with adequate stage production) will succeed if clear enunciation is given by the singers, and it will fail if it is not. Give the public something good and it will call for more. The demand for opera in English will appear when the teacher realizes the importance of preparing the pupil vocally for the English language. The public will be found ready and delighted to accept it when rendered with the dignity and beauty which so rightly belongs to

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it. For the English language is, after all, very beautiful, and opera is a very beautiful medium for musical expression in that language. But so long as the words are sung in a slovenly, haphazard manner, it is doomed to failure. For the Anglo-Saxon does not like to be kept in the dark where he is supposed to have intelligent understanding, and opera in English has for its object exactly that purpose—that of artistic enlightenment."

Mr. Abernethy finishes his normal class work the first week in June and will have charge of the summer school classes in Vocal Normal at Bush Conservatory. He has already had a large advance booking for this class, which will be attended by many progressive vocal teachers from all parts of the country who seek the opportunity of coming in contact with this English authority, who combines the artistic creeds of Sabatini, famous teacher of John McCormack, with whom he studied for several years, with strongly individual ideas of his own. A. K. C.

A New Who's Who in Music Education

Who's Who in Music Education is the name of a new volume which is now on the press. It is edited by Dr. Edwin N. C. Barnes, director of music in the public schools of Washington, D. C., and dean of the School of Education, Washington College of Music. This book will be of great

value to music supervisors. Dr. Barnes also has written the lyrics for Lincoln—the music is by R. Deane Shure—a song which is especially appropriate for high school graduation. The public schools in Washington recently celebrated a two-day spring festival of music which proved a decided success.

Dr. Barnes will leave Washington on June 12 for the University of Utah, where he will be a member of the faculty for the summer session of six weeks.

SAILINGS

Helen Teschner Tas

Helen Teschner Tas, American violinist, and her husband, Emile Tas, sailed on the Volendam on May 16 for a summer abroad. They will visit Holland, Switzerland and Germany and also London and Paris, where Mme. Tas has been invited to play. The violinist will go later on a tour through Italy with her sister, Ruth Teschner, an art dealer of New York. During the winter, Mme. Tas gave two first performances of works by contemporary musicians, the first for the League of Composers, when she and Katherine Bacon presented Tcherpnine's sonata, and the second for the American Music Guild, at which time Louis Gruenberg's second sonata was played with Arthur Loesser at the piano. In addition to her musical activities, during the winter Mme. Tas completed an English translation of a German metaphysical work, which probably will be published in England.

Dormont and Servitzky

Maria Dormont, soprano, whose singing in Philadelphia and other eastern cities brought her many encomiums, left for Europe recently, planning to return next season, when she will appear as soloist with several symphonic orchestras.

May 13, Fabien Servitzky left for Europe, where he will visit his native Warsaw (Poland), planning to return to Philadelphia, September 1. Mr. Servitzky is well known as soloist on the double bass, as well as orchestra conductor, appearing in both capacities during the season with success.

Florence Easton

Florence Easton, Metropolitan Opera soprano, sailed May 19 on the S. S. Reliance. She goes direct to England, where she is giving a recital at Queen's Hall on June 10. This will be her first recital in her home land in several years. She will be heard next season at the Metropolitan Opera during the latter half of the season, and will concertize throughout the United States during the first half, including a New York recital at Carnegie Hall.

Carl Friedberg

Carl Friedberg, whose severe illness prevented him from keeping his concert engagements last winter, has entirely recovered and will sail for Europe on May 27. He will go to Baden-Baden, Germany, where, from the middle of July until September 15, he will hold his master class in piano, giving special attention to his American students, several of whom will accompany him.

Imandt to Take Holiday in Europe

Robert Imandt, French violinist, who recently made so notable a success of his recent Bach recital with the People's Symphony at the Washington Irving Auditorium, will sail for Europe on June 4 to spend the summer in France, Germany and Switzerland.

Marguerite Potter Pupils at Wurlitzer's

On May 22, at 8:30, a group of pupils from the Marguerite Potter studios will give a recital in the auditorium of the Wurlitzer Building, to which the public is invited.

Frances Hall Plays Rubinstein Concerto

Frances Hall, pianist, played the Rubinstein D minor concerto with the American Orchestral Society on April 18 at Cooper Union, New York, and scored a success.



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MILAN

(Continued from page 5)

to eleven. The statesmen mount the tower and the Devil, as each one arrives at the top, ties him to the railing. After all are tied, he beats them to death and throws them and the watchman into the square among the mass of people. As the Infalible clock has gone wrong, all the other clocks and watches do the same. The people of the village become like madmen as there is no more order, their motto. During the confusion and darkness, Tallio, the painter, and Eunomia steal away together, their way lighted by an enormous crazy moon which changes position as fast as the hours of the infalible clock.

THE MUSIC

The music, like the story, is grotesque. One is well adapted to the other. The Aria of Eunomia is a simple, pretty melody, which is followed by a duet with Carpofoote about the expenses, which is tasteful and a good feature, rich in melody and style as well as refined irony. The love duet between Eunomia and Tallio is perhaps the best point of the opera. It is rich in passionate melody, a la Mascagni, and full of expression. The chorus of the school children was well written and of interest. The rest of the music is fantastically grotesque, especially the finale, which can perhaps be best described as a moment of madness of orchestra, chorus, scenery, in fact everything (In Italian they call it a Baraonda).

To Elvira Casazza, as Irene, fall the honors of this performance. Her interpretation and diction were excellent. Rosina Torri was charming as Eunomia, but the music was a little beyond her. The same can be said of Menescaldi as Tallio. Azzolini, as Carpofoote, did not seem to bring out all the humor of his role. Baracchi, as the watchman, was exceptionally good. Maestro Gui certainly must have worked hard and faithfully. It did him much credit, and he deserves great praise. The costumes were adequate, the scenery of good effect, but both might have been more grotesque, the house was filled to capacity. It seemed to be divided into two factions, one for enthusiastic applause and approval of this really novel, but somewhat incomprehensible music; the other positively against it. At the end of the opera the artists received three curtain calls alone and two with Maestro Gui and the composer. At the second performance, given the following Sunday evening, there was another capacity house. The enthusiastic approval of admirers of this style of music was more marked and the opposition less.

SALOME

In the cast of Salome (given in conjunction with Il Diavolo) were Alessandro Dolci as Erode, Eleonora De Cisneros as Erodiade, Giulia Tess as Salome, Gino Lulli as John the Baptist, Cesare Baromeo and Palmiro Domenichetti as the two Nazarenes. The cast was the same as last season with the exception of Eleonora De Cisneros, who is specially engaged for this opera and the balance of the La Scala season. A regal and handsome queen, she sang the role with much beauty of voice and made a striking impression. Tess gave her usual splendid interpretation of Salome, Lulli sang the part of John the Baptist well. Dolci made a creditable Erode, Cesare Baromeo was excellent as the Nazarene and the minor roles were capably handled. Maestro Gui also conducted this opera. He repeated his success of last season. His reading was exceptionally good. The electric effects, scenery and costumes were beautiful and effective.

RIMINI SINGS FALSTAFF FOR ROYALTY

Great excitement prevailed on April 25, as the performance was given in honor of the King of Italy, who came to Milan to attend the annual fair. The street leading from the Royal Palace to La Scala was lined on either side with soldiers, carabinieri, police, etc., and several military bands which played the Royal Italian march as the King's party passed. The sidewalks were jammed with people who stood waiting in the rain for hours for a possible glimpse of the King as he passed in his automobile. All the balconies of the houses along the line were draped with flags, flowers and other rich draperies, and lighted with many electric lamps of the national colors, red, white and green. Piazza La Scala, the square in front of the theater, presented an enchanting sight with its artistic illuminations. The stairway leading to the Royal box was lined on either side with attendants from the royal house in full uniform, the Prefect of the City (the head of the police department), Mayor Mangiagalli, the Milan commanding general of the army, Commander Scandiani, general director of La Scala, Maestro Cav. Binetti, also of the La Scala staff, and many prominent officials and Foreign Ministers, all wearing their decorations, formed the reception committee. The boxes were filled to overflowing with all Milan's aristocracy, magnificently gowned and wearing many jewels. The house was filled to capacity in spite of the triple price of seats for this performance.

The opera given was Verdi's Falstaff. At nine, sharp, Toscanini entered and began the opera. During the first intermission the Royal party arrived. Toscanini, with his orchestra standing, played the Royal Italian March, the audience standing and wildly applauding with many shouts of "Long Live the King." He acknowledged the tribute with his kind smile, bowing many times. As is his usual custom he was dressed in his simple gray military uniform. It was a thrilling moment for all present. The Royal party remained for the full second act of two scenes. At the end of the first scene the King generously applauded and the artists received three curtain calls. At the end of the act the Royal party left the theater, Toscanini and his orchestra again playing the Royal Italian March, and the full cast, chorus and supers assisting in the great demonstration of applause in homage to the King.

Giacomo Rimini, as Sir John Falstaff, sang for the first time at La Scala. From the start he found favor with the huge audience. Of great interest was his monologue of the first act, which he sang with refinement and style. He possesses a voice of rich quality and sings superbly. He pictures Sir John as an elegant, aristocratic, self satisfied dandy. In all the smallest details he proved himself an artist of rare value. He was enthusiastically welcomed by both press and public. Leone Paci made an acceptable Ford. De Paolis, as Fenton, makes a good appearance. Dominici as Dott. Cajus was excellent. Nessi and Autori, attaches of Falstaff, played their roles with intelligence. Dalla Rizza made a charming Alice and sang the role with intelligence. Ferraris, as Nannette, looked girlish and sang well. Elvira Casazza, as Quickly, gave an exceptionally

interesting interpretation of the role. Bertana was a handsome Meg Page and sang the role well. Toscanini gave a phenomenal and impressive reading of the score.

Taken as a whole it was a memorable evening. Many Americans present remarked that they would never forget the great impression this gala performance made on them. Among those present were Maestro Comm. Giorgio Polacco and his wife, Edith Mason; Rosa Raisa, Lillian Lerner, Luisa Tetrazzini, Mr. and Mrs. Max Smith, Mr. and Mrs. Otto Weil, Luisa Silva, Alida Wainwright Bassi, Maestro Bavagnoli, Adriana Bocanera, Comm. Antonio Ferrara of New York, C. Hooper Trask (MUSICAL COURIER representative at Berlin) and Mrs. Trask; Mr. and Mrs. Ipolito Lazaro (recently arrived from Barcelona) and his private secretary, Sig. Rossi-Serea, Booth Tarkington and Mrs. Tarkington, Percy Hammond (dramatic critic of the New York Tribune) and Mrs. Hammond, G. C. Tyler (prominent New York theatrical manager and producer) and others.

ANTONIO BASSI.

Splendid Songs for Memorial Day

With the approach of one of the most appropriate days observed in this country, Memorial Day, there is a demand for suitable music to be used in celebration of the occasion, and immediately there comes to mind three songs from Chappell-Harms, Inc., which will go down in the history of American music as rare numbers of their kind.

The first one, Geoffrey O'Hara's There Is No Death, with a poem by Gordon Johnstone which has been considered by many to be his greatest inspiration. It is a song which was inspired by the war, but its appeal and popularity have ever increased until now it is one of the most extensively used numbers of its kind, not only on recital programs, but also at lighter forms of concerts, and over the radio it is one of the greatest favorites. There is an appeal and something inspired which causes its effectiveness to be greatly emphasized.

The second number, equally as great in its own way, is Christ in Flanders, another song with particularly fine words by Gordon Johnstone to inspired music by Ward-Stephens. It has been arranged in every conceivable form for ensemble work and published in all keys for solo, besides having a special orchestration and a special musical setting by Mr. Stephens as a background for the poem to be used as a recitation. In this Mr. Stephens has written a masterful and forceful setting. It is a song that will continue to live in every musician's library.

The third song of this trio is The Phantom Legion, also by Ward Stephens. Too much cannot be written and said about these. They not only offer unusual opportunities for the singer, but also are in themselves creative gems, and their use during the coming holiday will be extensive.

Ernest Davis Booked for Seattle Pageant

Ernest Davis, tenor, has been booked for the annual Seattle pageant, which will take place this summer, during the last

week in July. He will appear as the principal soloist six consecutive nights and will sing for an audience of thousands of people who attend this pageant every year. Last week Mr. Davis appeared in New Rochelle jointly with Percy Grainger, pianist. He was called at a few hours' notice to fill this engagement in place of another singer who was indisposed, and the audience received him enthusiastically.

Charles Stratton "A Really Great Singer"

Charles Stratton sang at a recent concert of the Monday Musical Club of Albany, N. Y., and the next day he was enthusiastically praised by the critic of the Albany Times-Union. "Many moons have waxed and waned since Albanians heard such a fine tenor as Charles Stratton," said he, "who made a pronounced success with the audience and showed in his first group that he is the possessor of a most beautiful voice, of a lovely golden quality and that he is a master of bel canto. His mezzo voice is of ravishing beauty. His first group included two fine old Italian airs by Monteverde and Cavilli, which were followed by a Schubert number and also one by Richard Strauss. These were given with rare beauty of tone, artistic poise and masterly power of interpretation and the auditors realized that they were in the presence of a really great singer. . . . The writer has heard many recitalists attempt these Negro spirituals and only two singers have succeeded in bringing out their true meaning, Royal Dadmun and the artist of the evening, Charles Stratton. . . . His final group comprised four art songs by Cadman, Sinding and Alfven, all of which were sung with great opulence of tone and with true interpretative power."

Mary Miller Mount Pupil in Concert

Florence E. Anson, pianist, pupil of Mary Miller Mount, appeared as soloist and also as accompanist at the spring concert of the Lansdale Choral Society on May 12. Her solos were numbers by Rachmaninoff and La Forge.



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Indianapolis News

April 22, 1925

*** Miss Bannerman brought a clear, rich soprano voice and a charming personality to the support of the chorus. Her voice is delightful. *** Cimara's "Stornello" was a beautiful number which she sang with richness and feeling.

Indianapolis Star

April 21, 1925

*** Miss Bannerman has much to recommend her to the public. She has a nice quality of voice, and sings with charm and pleasing style.

Conneaut, O., News-Herald

April 3, 1925

*** Miss Bannerman has a delightful voice of excellent timbre and was most enthusiastically received.



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European Music Festival Tour Particulars

Interest centers in the European Music Festival Tour to be made in conjunction with the German Residential Tour, under the Educational Direction of New York University, which will begin on July 7 and end September 1. Prof. W. D. Zinnecker of New York University, will be the leader of the Residential Tour, and May Stone (May Schneider) the director of the musical group.

The cities to be visited will include Paris, Strassburg, Munich, Vienna, Salzburg, Bayreuth, Berlin and London, covering a period of sixty-seven days, the expense being \$650.

This special Festival Group will accompany New York University's German Residential Tour as far as Munich, and while the regular members of this tour are studying German in conjunction with the university, the music group will visit Vienna, Bayreuth and Salzburg. It will be in Munich for the Opera Festival and will rejoin the main tour in London.

Under the able guidance of May Stone, this visit to the musical centers of Europe will be of particular value. Miss Stone's fine appreciation of the great masterpieces, and her interpretation of the musical themes of the operas, will materially assist the lovers of music in the understanding of the significance of the various operas. Miss Stone's brilliant operatic career, under the name of May Schneider, in a number of the large European cities, has brought her many personal associations which will give an intimate note to the musical studies of the group. Miss Stone will supplement the performances by short talks on the history of music and the lives of the composers.

The itinerary is as follows:

July 7-11—Paris: The Opera, Opera-Comique; sight seeing: Latin quarter, the Boulevards, Notre Dame, Arc de Triomphe, Bois de Boulogne, Louvre; excursions to Versailles and the battlefields (Bellevue Wood, Chateau Thierry, etc.).
July 11—Strassburg: The Cathedral and the famous clock.
July 12-20—Vienna: Famous Viennese operettas, concerts, etc.; members will also have an opportunity of enjoying the pleasures of this center of music and most charming of European capitals.

SPECIAL TOUR EUROPEAN MUSIC FESTIVALS

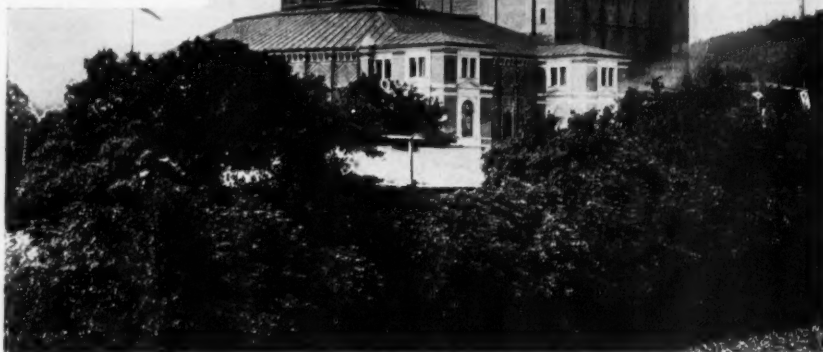
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July 20-21—Munich: University and museums.
July 22-30—Bayreuth: Wagner's music dramas, under the direction of Siegfried Wagner and Karl Muck—Die Meistersinger, Parsifal, Rheingold, Die Walküre.
July 30-Aug. 12—Munich: The opera, under the direction of Richard Strauss, Wilhelm Furtwängler, Clemens Krauss, Hans Knappertsbusch, Robert Heger, Karl Böhm—Die Meistersinger, Zauberflöte, Figaro's Hochzeit, The Ring Cycle.
August 13-14—Salzburg: Chamber music concerts; The Miracle, under the direction of Max Reinhardt, with Lady Diana Manners.
August 15—En route for Berlin.
August 16-18—Berlin: The Opera; sight seeing: Unter Den Linden, the Museums, the Tiergarten, the University; trip to Potsdam, Palace and Park of Sanssouci, etc.
August 19—En route for London.
August 20-21—London: Sight seeing; Houses of Parliament, Westminster Abbey, The Tower, London Bridge, St. Paul's, Guildhall, Buckingham Palace, Hyde Park.
August 22—Southampton: Sailing for New York on S. S. Orbita.
September 1—New York.

Madge Daniell to Teach Exclusively

Madge Daniell, New York soprano and teacher of singing, will hereafter devote her entire time to teaching. This decision was reached because of Miss Daniell's growing class of serious students, many of whom are holding important positions as solo church and concert singers, as well as on the operatic stage.

Music Courses at New York University Summer School

More than thirty states and Canada will be represented with the six hundred teachers and supervisors of music in attendance at the Summer School of New York University, to be held in Washington Square, beginning July 6. The students will live in five apartment hotels adjoining and near Washington Square.

The faculty of forty-five specialists, representing ten different states, is under the direction of Dr. Hollis Dann, formerly head of the Department of Music, Cornell University, who lately resigned as State Director of Music for Pennsylvania to accept the directorship of the Department of Music in the School of Education, New York University.

The bulletin announcing the Summer School shows a wide scope of subjects taught both vocal and instrumental. Most of the courses carry university credit toward the four-year courses leading to the degree of Bachelor of Science in Education, majoring in music. The demand for college trained teachers and supervisors of music is widespread. An increasing number of states are now requiring three and four years' training for the supervisor of music, and superintendents of schools, principals of normal schools and college presidents are demanding teachers and supervisors of music with education and training comparable to that of the heads of other departments. New York University has undertaken to supply this demand. Beginning next September, courses will be offered for supervisors of Music, for supervisors of instrumental music, for teachers of theory, for teachers of voice, for teachers of piano, and for professional singers.

George Wedge and Vincent Jones, with four assistants, will have charge of the theory department. A four-year course for teachers of theory will be offered, beginning in September, 1925.

Hollis Dann, J. Warren Erb, George Wedge and Luther Goodhart are the conductors in charge of the choral and orchestral classes. Two choruses numbering 350 and 200 voices, and two orchestras aggregating more than 100 players, will rehearse daily. Five concerts will be given during the session, ending with a choral and orchestral concert on August 8.

Methods and Practice Teaching instructors include Hollis Dann, Mildred Bailey, Marie MacConnell, Clara Sanford, Gertrude Schmidt, Bernice White, Jane Wisenall, Sarah White and LaVerne Irvine. Teachers of Sight Reading and Dictation include George Wedge, William H. Hoerner, Belle Soudant and Helen Whaley; Dalcroze Eurythmics—Lucy Duncan Hall and Leontine Roberts; Poise and Health—Elizabeth Colwell and Mary Longley; Instrumental Classes—Albert G. Mitchell, J. Warren Erb, R. A. Laslett Smith, Luther Goodhart, Gaylord Humberger, Peter Schmidt and others.

Isidore Luckstone heads the vocal department, both during the summer and during the academic year. Mr. Luckstone, assisted by Bertyne McCollins, Lida J. Low and Harold Luckstone, will give class and private instruction. Mr. Luckstone will conduct a master class in voice. Mr. Luckstone will also be in charge of a four-year degree course for vocal teachers and professional singers. A vocal scholarship offering intensive study with Mr. Luckstone during the summer session will be open to competition on July 3 and 4.

David Saperton will be in charge of the piano department in the summer and also during the academic year. A four-year course for piano teachers will be offered by the university, leading to the degree of Bachelor of Science in Education, majoring in music.

Paul Stoeving will have charge of the violin department and will conduct ensemble classes for advanced students, in addition to his private teaching. A violin scholarship will be competed for on July 4.

Louis Mohler, assisted by Gordon Bailey, will conduct courses in Music History and Appreciation, both during the summer and the academic year.

A feature of the Appreciation courses during the academic year will be a study of programs of a series of symphony concerts and artists' recitals given during the 1925-26 season, which the students will attend.

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I SEE THAT—

The Stadium auditions will take place in Aeolian Hall early in June.

Rosa Raisa has been scoring one triumph after the other at La Scala, Milan.

Ellmer Zoller was held up and robbed recently in a Cincinnati post office.

Idelle Patterson is now under the management of Daniel Mayer.

The Cincinnati Symphony Orchestra has increased the number of concerts to be given next season.

The Denishawn company has been booked for four weeks at the Imperial Theater in Tokyo and for eight weeks in British India.

Claudio Muzio and Ottavio Scotto were received in private audience at Rome by Premier Mussolini.

The Chicago Opera deficit this season is close to \$400,000. Minnie Hauk has written a volume of reminiscences entitled *Memories of a Singer*.

Jeannette Vreeland is booked for many spring festival engagements.

Mrs. Arthur Joel has donated a scholarship for Gramercy Music School in memory of Hans Kronold.

Pupils of Elsa Pohl gave an interesting dance recital at Wanamaker Auditorium on May 16.

Figue's comic opera, *Orienta*, was given for the first time by the National Opera Club Choral on May 11.

The twenty-second annual White Breakfast of the Rubinstein Club was a brilliant affair.

The Little Theater of the Lincoln Club has been placed at the disposal of the Oscar Saecker Summer School.

Emilio A. Roxas is now located in a larger studio in Steinway Hall.

The Chicago Musical College has engaged Gordon Campbell, pianist-accompanist, for a period of five years.

Respighi is writing a new opera entitled *Il Cappello a Tre Punte*, based on the novel by Alarcon.

Roland Hayes sang by royal command before the Queen Mother of Spain.

The German section of the International Society for Contemporary Music has organized a Berlin Ortsgruppe.

Joseph Schwarz scored a decided success in a series of guest performances at the Vienna Staatsoper.

Paderewski will tour the United States again next season under George Engle's management.

A. V. Broadhurst, head of the English publishing firm, Enoch & Sons, is on his annual visit to America.

Cincinnati is not to have a season of summer opera this year owing to the salary demands of the stage hands.

Auditions for the forthcoming Municipal Opera will be held at Town Hall in the near future.

Florence Austral will return to America for a concert tour in January and February.

Mischa Levitzki is already booked for twelve concerts in Java and twenty in British India.

Richard Hageman will have a busy season teaching and conducting.

Mme. Valeri and Josef Lhevinne are among those who offer free scholarships at the American Conservatory, Chicago, this summer.

Albert Stoessel will hold a four weeks' master course in conducting at Chautauqua, N. Y.

Carl Flesch believes that young European violinists have a more broadly developed musical background and that those in America are more precocious.

Percy Grainger has joined Roxey's Gang at the Capitol Theater.

Who's Who in Music Education is the name of a new volume now on the press edited by Dr. Edwin N. C. Barnes.

The Metropolitan Opera plans for 1925-26 will be found on Page 31.

The success of the first Westchester County Music Festival augurs well for many more in the future.

A European music festival tour is to be made in conjunction with the German residential tour under the Educational Direction of New York University.

Il Trovatore at the Manhattan Opera House

Bravos, vociferous applause and other signs of approval were manifested throughout the entire performance of *Il Trovatore* which was given at the Manhattan Opera House on Saturday evening, May 16. Of particular interest was the American debut of Bernardo de Muro, who displayed a powerful voice of beautiful quality and dramatic intensity in his acting. Special mention also should be made of the conductor, Pasquale la Rotella, for his commendable reading of the score. The cast also included Rosa Ruska as Leonora, Agnese Robinson as Azucena and Alfredo Zagaroli as the Count.

OBITUARY

Leroy L. Little

Leroy L. Little, concert manager, with offices at the Knickerbocker Theater Building, New York, died suddenly on April 29 at his home in Jackson Heights following a short illness from influenza and pneumonia.

Mr. Little was born in Tolono, Ill., in 1888 and after obtaining degrees at the University of Illinois and the School of Journalism, Columbia University, New York, was a war correspondent in the Balkans for the New York Tribune. After the war he was associate editor of *Outing* and editor of *All Out Doors*. Three years ago he entered the concert business, being associated with the Briggs management, and last January went into business for himself. He is survived by his widow, Emma Little, and his son L. L. 2nd.

Béla von Kórnyey

Béla von Kórnyey, Hungary's most popular and best operatic tenor, died in Budapest from blood poisoning, after a short illness. His voice was particularly brilliant in the top register, and his most famous role was *Rhadames* in *Aida*. For a number of years he was connected with the Vienna Staatsoper where he created the role of *Bacchus* in the world premiere of Strauss' *Ariadne* in its operatic version. Only recently he had been offered the post of director of the Budapest Royal Opera. His wife was Elsa Szamosi, who created *Madame Butterfly* with Savage's company in America and who died a few months ago. B.

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Teachers' Certificates and the Degrees of Bachelor of Music, Master of Music, Doctor of Music, Bachelor of Music Education, Bachelor of Oratory, Master of Oratory and Doctor of Oratory will be conferred at the end of each summer session upon professionals who have the required credits and pass a satisfactory examination. Full details in Summer Catalog.

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WESTCHESTER FESTIVAL

(Continued from page 5)

formed of an amalgamation of choral societies from various towns and cities of the county, local organizations which had been rehearsing separately ever since January. Those represented came from White Plains, Port Chester, Rye, Ossining, New Rochelle, Mamaroneck, Mount Vernon, Yonkers, Tarrytown, Peekskill, Briarcliff and Mount Kisco. Morris Gabriel Williams ably directed the great mass of choristers. The business and mechanical details of the festival were under the supervision of the veteran festival manager and conductor, C. Mortimer Wiske, and everything went off with complete smoothness.

CHORUS THE STRIKING FEATURE

Musically speaking, the tremendous chorus was the most interesting feature of the opening program. Its various elements had been drilled by separate conductors, under the supervision of Mr. Williams, who held one final mass rehearsal. The mechanical difficulties of leading such a chorus, whose two extremes are necessarily far apart, are not inconsiderable, but Mr. Williams, by adopting a seating arrangement that brought the numerically weaker tenors and basses into the center and spread the sopranos and altos on either side and behind them, attained a balance that was surprisingly good. Thanks to his decisive beat, the attacks and the relinquishments were also of really surprising uniformity and the dynamic shadings equal in range to that expected of a chorus of one tenth the size. The tone, even in fortissimo, was never shrill and harsh. In a word, the sterling results obtained in so short a time showed that Mr. Williams is a choral director second to none and that he had had hearty and intelligent cooperation from his assistant conductors.

The chorus had the opportunity to do its best work in three Bach chorales, sung a capella, in strict intonation and with no sagging from the pitch at the end. A choral number that especially pleased the audience was an arrangement of the familiar Handel Largo. Another favored chorus was Costa's With Sheathed Swords. For big effects there were, to begin with, Unfold Ye Portals from Gounod's Redemption, and at the end, the Gloria from Weber's Mass in C. The festival, owing to want of proper accommodation in a building—was held in a huge tent erected on the Bronx River Parkway, a tent seating eight thousand people, but the mass effect of the chorus was powerful and mighty even in this tremendous and unresonant space. The soloists, too, could be heard well, but the orchestra suffered, especially the strings.

THE SOLOISTS

Kathryn Meisle was the contralto soloist on the opening night, singing the unfamiliar aria from Rienzi, with the New York Symphony Orchestra, Walter Damrosch conducting, and later a group of songs with piano. Miss Meisle was in excellent voice and her powerful, rich, warm organ and finished vocalism won her immediate and warm response from the audience of 5,000 or more present. The same is true of Paul Althouse, tenor, whose first number was the Celeste Aida. Mr. Althouse's brilliant tenor was quite equal to singing in so large an "opera house," and he was very heartily applauded both for his aria and the group of songs which came later, among which Kramer's The Great Awakening was a special favorite. Ina Grange furnished excellent accompaniments for Mr. Althouse.

The orchestra, under Mr. Damrosch, contributed several numbers, besides playing the accompaniments for the soloists and (under Mr. Williams) for the choruses. There came first the Rienzi Overture, slightly rough in spots, and later the Beethoven Fifth Symphony, an excellent performance, but, owing to its length, quite out of place on such a miscellaneous program. The audience particularly liked The Entrance of the Fauns from one of Piere's ballets.

All in all it was a most auspicious opening, one that, from every standpoint, promised a great deal for the future of the Westchester County Festival Association and was a great credit to those who conceived it and put it through so energetically.

FRIDAY EVENING

The second evening of the festival was Local Night, the program being given entirely by the organizations and soloists who had won in the county competitions held a few weeks ago. The soloists who appeared were Gabrielle Palir, of Yonkers, violinist, playing a movement from Lalo's Symphonie Espagnole; Alfred Charles Thompson, of Mount Vernon, pianist, who gave an excellent account of himself in Liszt's Thirteenth Hungarian Rhapsody; Edna B. Kaler, of Yonkers, soprano, who sang the Song of the Robin Woman from Cadman's opera, Shanewis; Mrs. A. M. Whitehill, soprano, soloist of Grace Episcopal Church of White Plains; Alessandro Di Palma, of New Rochelle, tenor, in the familiar aria from Pagliacci, and Kent C. Thompson, of Peekskill, bass, singing Shipmates of Mine, by Sanderson. The winning choral organizations, each of which contributed a number to the program, were St. Paul's Boy Choir of Peekskill, Ernest E. Bond, director; St. John's Mixed Chorus Choir of Yonkers, C. E. Dinsmore, director; Choral Club, Tarrytown, C. E. Dinsmore, director; Westchester Choir (mixed voices), Westchester Women's Choir and Westchester Men's Choir, Caroline Beeson Fry, director. Another feature of the evening was the appearance of the Westchester Spiritual Choral, Rudolph Grant, director, an organization of negroes who sang two spirituals, Wonderful Counsellor and Heaven, arranged by their con-

ductor. The general standard of the program was notably high and gave convincing evidence of the large amount of talent in the county.

SATURDAY EVENING

May 16, 1925, will remain fresh in the minds and hearts of Westchester music lovers, for it brought to a triumphant close their first music festival, which attracted large audiences throughout the three-day session, and hereafter the festival will be a permanent fixture for the county.

Mrs. Eugene Meyer, Jr., chairman of the Westchester County Recreation Commission, stated so at the close of the event and it is safe to say that with such a magnificent body of choral singers, under the skillful direction of Morris Williams, there is a nucleus for the establishment of a festival that in a short time will easily rank with the most famous in the country.

While the artists appearing were among the very best—and, incidentally, all Americans—it was the excellent singing of the 1,800 singers gathered from various points of the county that attracted first attention. Since January 15 last Mr. Williams has been making trips to White Plains, Mt.



MORRIS GABRIEL WILLIAMS,
conductor of the Westchester County Music Festival.

came Walter Damrosch to conduct his orchestra in Weber's Oberon overture, after which there was a soprano aria. This was down on the program as Ocean Thou Mighty Monster, to be rendered by Florence Easton, of the Metropolitan, but owing to serious illness she was unable to appear. Charming Florence Macbeth, coloratura soprano of the Chicago Opera, appeared in her stead, giving as her first contribution to the program the Mad Scene from Lucia. After this she was given a warm reception for her skillful technical work in the aria and the admirable tonal quality of her singing.

Arthur Middleton elected the Largo al Factotum from The Barber of Seville for his first number, and sang it superbly, with an opulence of tone and power that made him heard in every corner of the huge circus tent. He was the recipient of rounds of applause after this number and a later one, Damrosch's famous Danny Deever, sung with orchestra, and a high light on the program. Mr. Middleton gave this number a stirring rendition, vocally rich and dramatically satisfying, sharing in the honors with the composer. He is certainly worthy of the name of "one of America's best baritones."

Enjoyable was the chorus' rendition of Perrat's Orpheus with His Lute, in which the singers were given an opportunity to do some exquisite singing. Liszt's symphonic poem, Les Preludes, came next, and Strauss' Beautiful Blue Danube was another orchestral number that won favor.

Miss Macbeth's group consisted of three songs: The Norwegian Echo Song, beautifully given; The Sandman, by her accompanist, George Robert, and the ever lovely Come to the Fair. She was recalled several times. The audience liked Miss Macbeth and did not hesitate to show the young singer that she had made a hit.

The Rigoletto Quartet preceded the Hallelujah Chorus from the Messiah. For the quartet, Miss Meisle and Paul Althouse, who had made a splendid success on Thursday night when they were the soloists, came to White Plains again to take part in the number with Mr. Middleton and Miss Erbland, and it was finely sung, Mr. Althouse and Miss Erbland's voices ringing out over the heavier voices with effective clarity. The quartet could really have been repeated. The singers then joined the chorus in the singing of the Handel number, which brought the fine program to a successful close. For next year, it is said, the Festival Association already plans bigger things.

Credit for the success of the festival also goes to Mrs. Chester Geppert Marsh, treasurer of the association, who has been untiring in her efforts, and C. Mortimer Wiske, business director, whose experience as a festival director was felt in the smooth working of the first of an annual series that Westchester County will hold.

Pupils to Demonstrate at Perfield Studio

On Saturday afternoon, May 23, at 1:30 o'clock, the pupils who were to demonstrate the intermediate and advanced musicianship work at the annual recital at the Waldorf-Astoria on Saturday, May 16, will demonstrate at Mrs. Perfield's studio, 121 Madison Avenue, New York. Owing to the limited amount of space it would be advisable for those desiring to witness the demonstration to telephone or write for guest cards.

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Vernon, Ossining and other towns, whipping the raw material into shape, and the outcome was rather miraculous. Of course Mr. Williams is a thoroughly experienced conductor, but his singers showed intelligence and responded to his every wish, singing at all times as a soloist, blending their voices and coloring their work with a skill that never made their singing monotonous.

The opening number on this evening was the Weber mass in E flat, which was given with proper spirit, the solo part, charming indeed, sung by Madeleine Erbland, a young American coloratura soprano. Miss Erbland revealed a lovely voice, pure and of resonant quality, which added to the effectiveness of the work.

At the close of this number Mr. Williams was given a rousing reception by the chorus and audience, and presented with a huge bouquet of American beauties, which he gallantly presented to Mrs. Meyer, seated in a near-by box. Then

BOSTON SYMPHONY OPENS "POP" SEASON WITH AGIDE JACCHIA AGAIN CONDUCTING

Summer Series of Concerts Begin Brilliantly—Farewell Concert to Georges Longy—Chaliapin Closes Steinert Series—Charles Mackey Pleases—Ondricek School's Tenth Anniversary

Boston—The fortieth season of Boston's famous "Pop" concerts made an auspicious beginning at Symphony Hall, May 4, there to continue nightly and on alternate Sundays into July. The auditorium radiated that cheerful old atmosphere of Gemüthlichkeit which has always been inseparably associated with these concerts. Again an audience that crowded the hall to the doors found tables and chairs substituted for the austere rows of seats that cover the floor during the regular Symphony season. Once more those who like to eat, drink and smoke with their music were at liberty to do so—with the ready cooperation of attractively attired waitresses and a most efficient commissary. And again there was a modern bar on the second floor, designed to minister to those who heard the concert from the balconies.

Musically those present were amply provided for by the "Pops" Orchestra of eighty Symphony musicians under the leadership of Agide Jacchia, admirable Italian conductor, returning for his eighth season as director of these concerts. Mr. Jacchia is exceedingly popular in these parts and his entrance was the signal for a storm of applause. For this opening concert he had arranged a program scintillating with brilliant numbers and yet not lacking in unfamiliar pieces. Mr. Jacchia started things going with a spirited performance of Wagner's introduction to the third act of Lohengrin. This was followed by the overture to Rossini's William Tell, played with the dramatic insight that always stamps Mr. Jacchia's readings. Then came the conductor's own orchestration of a Jota, from Stoesse's Hispania suite, and for final number of the first group a fantasia from Giordano's opera, Fedora, with Jesus Sanroma playing the piano part very skillfully indeed.

The second section of the program opened and closed with fireworks, so to speak, furnished by two esteemed old friends—Liszt's Twelfth Hungarian Rhapsody and Tchaikowsky's overture, 1812. Between these old war-horses stood Mr. Jacchia's effective transcription of the poignant Rachem, by Mana-Zucca, and Rimsky-Korsakoff's clever scherzo, The Bumble Bee, both of these pieces novelties and both applauded with great enthusiasm. For a short final group the orchestra played a fantasia from Bizet's Carmen, Sibelius' lovely Valse Trieste and a French Military March by Saint-Saëns.

Mr. Jacchia was on his mettle throughout the evening, which means that the audience was treated to an uncommonly stimulating brand of conducting. His virtues as a leader have often been praised in these columns. To profound musical knowledge he adds a typically Italian instinct for the melodic in whatever he plays, a dramatic imagination that enables him to sense and project the emotional content of music with compelling ardor, a keen sense of rhythm and a spontaneity of response and gesture that have contributed greatly to the high favor in which he is held by the music-lovers who pack Symphony Hall nightly to hear him.

FAREWELL CONCERT TO LONGY

A farewell concert to Georges Longy, departing oboist of the Boston Symphony Orchestra, took place May 2 in Jordan Hall. The concert also celebrated the tenth anniversary of the Longy School that he established in this city and that his daughter, Renée Longy-Miquelle, will continue. As an effective surprise to Mr. Longy the major part of the program was contributed by an orchestra drawn from teachers and present and past pupils of the school, and from musical societies which he had conducted during his twenty-seven years in Boston. Creditably led by Georges Miquelle, excellent cellist, this orchestra was heard in Lalo's

dramatic overture to his opera, Le Roi d'Ys; Mr. Longy's well conceived and effectively scored rhapsody for saxophone and orchestra, the solo part being played on this occasion by Abdon Laus, first bassoon of the Boston Symphony; and in a delightfully clever divertissement for orchestra and piano by the admirable Stuart Mason. Mr. Mason's composition was written specially for the occasion and it suited the purpose admirably, since it is based on various folk and street songs from Paris and Mr. Longy's native Picardy, for which the oboist has an undisguised liking, the tunes skillfully and humorously woven together by the artful Mr. Mason.

Further musical contributions of a very enjoyable nature were groups of French songs sung by Mary Fay and Laura Littlefield, sopranos, and numbers for two pianos played by Messrs. Platt and Gebhard. During an intermission Judge Cabot, president of the Boston Symphony trustees, made a farewell speech in which he commented on Mr. Longy's virtues as oboist, artist and man. Then George E. Judd, of the Symphony Orchestra management, handed Mr. Longy a book of tributes. The latter were written in long-hand by composers, musicians, patrons of music and critics, the sheets assembled and beautifully bound. When Mr. Longy came to the platform the audience (which, by the way, filled the hall) rose and applauded him vigorously, renewing the applause after his expression of deep gratitude. Thus ended an important epoch in the musical history of Boston; but Georges Longy's contribution to that history will not soon be forgotten.

CHALIAPIN AT HIS BEST

Chaliapin has been heard here many times, but never to better advantage than at the closing concert of the Steinert Series, May 3, in Symphony Hall. To begin with, he was in excellent voice, his tones as smooth, resonant and true as of yore. This vocal freedom made for singing that enabled him again to characterize, recreate and dramatize every song that he touched in a manner that was infallibly eloquent and expressive. The ever beautiful lyricism of three lieder that he drew from Schubert, the impassioned eloquence of an air from Rachmaninoff's Aleko, the poignant melancholy of the Volga Bargemen's song, the wistful sentiment of Massenet's Elegie, the irony and humor of the pieces from Dargomizhsky and Moussorgsky—all were revealed by Chaliapin not only as a dramatizing singer unsurpassed in our time, but also as a superb vocalist, and with results that will linger long in the memory. He was ably and at undue length assisted by Messrs. Sopkin and Rabinowitch, pleasurable violinist and sympathetic accompanist, respectively.

CHARLES MACKEY PLEASES

Charles Mackey, pianist, gave a recital May 5 in Steinert Hall. He disclosed his uncommonly interesting abilities in a program that comprised two sonatas—Beethoven's opus 78 and the Celtic of MacDowell—and pieces from Schubert, Chopin, Debussy, Palmgren and Liszt. This pianist has

(Continued on page 36)

National Opera Club Presents Fiqué's Orienta

The Astor Gallery held a good sized audience May 11, when the National Opera Club Choral, Carl Fiqué, conductor, presented his comic opera in two acts, Orienta, the name part sung by Katherine Noack Fiqué, with Gunnar D. Freden as the Pasha. The performance was brilliant in many respects, with especially colorful costumes, indispensable in picturing Turkish life. Lively acting and sing-



OSCAR SHUMSKY.

seven-year-old violin genius, who played Vice-President Dawes' number, Melodie, during Boys' Week celebration at the Metropolitan Opera House in Philadelphia.

ing characterized the two principals, and the seven middies were represented by good looking girls, Beatrice Fritz prominent among them. Eugene Bishop was the lieutenant, Abbott Oberndorfer the General Utility Man, Elsie Graff represented Mrs. Slipsticker of Milwaukee, with Mathilde Radlauer as her maid. Sophia Ulman and Alice Ivie were Guardsmen and Marion Fritz and Lowen Kildare were pretty Slaves. Dancing followed, and between acts President Von Klenner welcomed guests in a speech full of life, variety and sentiment.

"This is the first performance of this comic opera in New York," said she, "and certainly reflects credit on all concerned, for time for rehearsals was limited. We are creating sentiment for opera, sowing the seed for civic opera, such as they are having in St. Louis, Cincinnati, Chicago, Portland, and will have in Brooklyn during August, 1925. In all movements for the introduction and furthering of opera performances the National Opera Club of America is conspicuous; we are the hub of the wheel. Next year will be finer than ever, for we are planning operatic events of importance." With special thanks for the Fiqués and the thirty-three principals concerned in presenting Orienta she closed, amid much applause.

Alice Crane Gives Composer-Recital

On April 15 Alice Crane gave a composer-recital at Unity House, Montclair, N. J., which opened with German classics, including numbers by Mozart, Schumann, Bach and Schubert. In the middle of the program Miss Crane offered her own Danish-Suite of four Idealistic nature poems. Mrs. William Rockwell sang two of her songs—Lord of My Heart's Elation, a setting of Bliss Carman's sacred poem, and The Spell, based upon a French classic, by Paul Verlaine. The program closed with a piano group by Debussy and Chopin. Numerous encores were given and Mrs. Rockwell repeated Miss Crane's Summer's Here Again.

**NORMAN JOLLIF'S SINGING STAMPED
HIM AS ONE OF THE BEST SINGERS
ON THE AMERICAN CONCERT STAGE
TO-DAY.**

Hartford Times

May 6, 1925

in "Faust"

Hartford Oratorio Soc.

Excl. Dir.

WALTER ANDERSON, Inc. 5 Columbus Circle New York, N. Y.

"FLORENCE AUSTRAL'S SENSATION"



(Eight Column Helli

"Conquest Is Swift and Sure W

"Great Soprano Makes Debut

"British Soprano Scores at Festival."

—Cincinnati Commercial bu

"EYES FOCUSED ON BRITISH STAR AT THE

(Front Page Headline)

Cincinnati Commercial bu

Snapshots from the Cincinnati Enquirer, May 8, 1925:

Florence Austral, renowned English soprano, made her debut and established her right to be known as an artist of international fame.

Miss Austral fulfilled every expectation, and through the magnificence of her rendition of the soprano solo in the Brahms "Requiem" achieved a personal triumph that has not been duplicated since the days when Schumann-Heink and Sembrich first bid for favor.

Florence Austral carried her listeners along on a tidal wave of enthusiasm.

It was a personal triumph. A new artist had appeared in Cincinnati and conquered all hearers.

There was no doubt in the minds of the listeners that they were acclaiming a second Melba, or a Patti, or a Sembrich.

If contracts are being made for the next May Festival, no time should be lost in attaching her signature to one.

It was the consensus of opinion that for once advance praise of a singer had not been exaggerated.

Every May Festival has some outstanding feature. The present week, so far, has developed one figure that stands forth conspicuously, not in comparison with the other artists, but because of her unquestionable conquest of every listener when she made her debut last night.

These were impressions one gathered in listening to conversation during the promenade. They are impressions which the critic shared, qualified of course, by an opinion formed after her second appearance on the program.—William Smith Goldenburg in the Cincinnati Enquirer, May 8, 1925.

Snapshots from the Cincinnati Times-Star, May 8, 1925:

Today Miss Florence Austral has musical Cincinnati at her feet. The superlatives of praise are lavished upon the rare beauty of her voice, exquisitely toned, perfectly placed, and firmly established.

A manner of fine musicianship characterizes Miss Austral's singing, which is of the best style of English oratorio.

A perfect diction, sympathy, simplicity, magnificent vocal endowment. A unique gift well developed.

What wonder that for this English visitor's triumph Cincinnati to-day quotes the old saying, "Veni, Vidi, Vici."—N. P. S.

Snapshots from the Cincinnati Times-Star, May 8, 1925:

The first American appearance of Florence Austral, English singer, was the signal for a tremendous outburst. The reception she received from the audience echoed her success in Great Britain and on the continent.

When Miss Austral concluded her first selection, Brahms' "Requiem" in which she took the solo lead, this applause broke loose. After that the audience gathered momentum, and ovation after ovation followed.

Critics agreed in saying that her dramatic soprano voice had power and beautiful quality.

The audience seemed to sense the importance of Miss Austral's American debut.

It was the sudden entrance of a new star in the musical firmament.

Snapshots from the Commercial Tribune, May 8, 1925:

EYES FOCUSED ON BRITISH STAR AT THE FESTIVAL

Press Representatives From Other Cities and Musical Celebrities on Hand to Hear Florence Austral Sing in Brahms' "Requiem."

(Headline on the front page.)

During the intermission one heard her praises sung on every side.

BRITISH SOPRANO SCORES AT FESTIVAL

(Headline on second page.)

With Florence Austral's American debut scheduled every one was prepared for at least one ovation, but once things got under way there was no stopping at a single outburst of enthusiasm and unqualified approval.

Miss Austral came into her own. No greater dramatic soprano voice has been heard here in years.

There is perfect balance of tone from top to bottom; there is abundant power, while the quality of the voice is of marvelous beauty.

In America January

Management: WOLFSOHN

250 West 57th Street

IMMEDIATELY ENGAGED FOR THE

CONAL VOICE IS FESTIVAL FEATURE"

elline in the *Cincinnati Enquirer* May 8, 1925)

e When English Soprano Makes Her Debut."

—*Cincinnati Enquirer*, May 8, 1925.

ebut at Festival."—*Cincinnati Daily Times-Star*, May 8, 1925.

l." "ARTISTRY OF ENGLISH SOPRANO CAUSES FESTIVAL AUDIENCE TO RELEASE PENT-UP ENTHUSIASM"

al bune, May 8, 1925.

T HE FESTIVAL" Florence Austral's American Debut Highly Successful
(Front Page Headlines *Cincinnati Times-Star*, May 8, 1925)

al bune, May 8, 1925. "Florence Austral Takes Audience by Storm."

—*Cincinnati Post*, May 8, 1925.

It is almost an event these days to hear a voice which really is that of a dramatic soprano and who is not one of a contralto over-ambitious in the matter of tall tones.

The intelligence and skill which Miss Austral displays in the use of her voice and the clarity of her diction are other matters for praise.—*Samuel T. Wilson in the Cincinnati Commercial Tribune*.

Snapshots from the *Cincinnati Post*, May 8, 1925:

With a voice of such purity and glorious tone as to win an ovation the like of which has not been heard in Music Hall for a long time.

Miss Austral sang with glorious vocal and musical conception the Weber aria "Ocean, Thou Mighty Monster," winning her audience to salvos of applause, which compelled her to return again and again to the stage.—*Lillian Tyler Plogstedt in the Cincinnati Post*.

Olin Downes in the *New York Times*, May 8, 1925:

FLORENCE AUSTRAL IN FESTIVAL DEBUT

Australian Dramatic Soprano Is Warmly Applauded in Brahms' "Requiem."

(Special to the *New York Times*.)

CINCINNATI, Ohio, May 7.—Her first solo in the Brahms' requiem was the occasion for prolonged applause. Not only the beauty of the voice but the feeling sincerity of her performance commended her, and promised still more for her second appearance, when she sang "Ocean, Thou Mighty Monster" from Weber's "Oberon." It was quickly evident that she had a voice of exceptional range, of firm and rich texture, well placed and usually under good control. The solo in the requiem is certainly an uncomfortable test of a singer making her bow to a new and critical audience.

ay, February, 1926

HI MUSICAL BUREAU, Inc.

New York City

TH EVANSTON FESTIVAL, MAY 30

Not only the length of the phrases but the tessitura is inconvenient, the voice modulating as it does through the F sharps, A flats and B flat that make wonderful harmonic combinations with the chorus but call for an artist of uncommon technical equipment and self control. In this passage Miss Austral sang with a prevailing excellence of legato and freshness and beauty of tone that made the number one of the most expressive moments of the evening. In the dramatic air of "Oberon" the range and power of the voice were more fully exhibited.

UPPER TONES BRILLIANT

The sincerity and fine English stamina of the artist were even more in evidence. Not many singers are so well endowed by nature or possess the straightforwardness and vitality of sentiment to which an audience instinctively responds. In other words, Miss Austral's appearance justified her engagement to make a long journey over the seas for appearance at this festival.

Miss Austral was born in Melbourne, Australia, near the birthplace of Melba. Her name is Florence Mary Wilson. She took the name of Austral on the advice of Henry Higgins of Covent Garden, where she made her operatic debut as Brunhilde in "The Valkyrie" May 16, 1922. In the same season she sang as Aida, Isolde, Elizabeth, in addition to all the Brunhildes of the "Ring." She sang in orchestral concerts under Weingartner, Henry Wood, Landon Ronald and in the Verdi "Requiem" at Crystal Palace in 1923.

She has sung at the leading English music festivals, as at Norwich, Worcester, Leeds. She entered the Melbourne Conservatory of Music when she was 18, studying piano as well as voice. Her principal vocal teacher was Mme. Wiedermann of Vienna.

The *New York Herald Tribune*, May 8, 1925:

The dramatic quality was unmistakable.

In the Brahms number Miss Austral proved herself an artist of evident skill by singing the almost continuous high notes of the soprano aria apparently with no great effort.

Oley Speaks in the *Ohio State Journal*, May 8, 1925:

Certainly she has one of the finest voices ever heard here in a long time.

Miss Austral possesses a heroic soprano voice of fine caliber, warm and full throughout its entire range.

Miss Austral's success with the audience was unquestioned and she was riotously applauded.

MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.

KENNETH F. ELBERT, President
WILLIAM GRIPPERT, Vice-President
ALVIN L. SCHIMMOER, Sec. and Treas.
437 Fifth Avenue, S. E. Corner 39th Street, New York
Telephone to all Departments: 4659, 4651, 4653 Caledonia
Cable address: Muscourier, New York

Member of Merchants' Association of New York, National Publishers' Association, Rotary Club of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Advertising Club of New York, Honorary Member American Optimists.

ALVIN L. SCHIMMOER, General Manager
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CHICAGO HEADQUARTERS—JANSEN COX, 839 to 850 Orchestra Building, Chicago. Telephone Harrison 6119.
BOSTON AND NEW ENGLAND—31 Symphony Chambers, 246 Huntington Ave., Boston. Telephone Bank Bay 5554.
LONDON, ENG.—CESAR BARUCHINGER (in charge), 175, Piccadilly, W. 1 and 124 Wigmore Street, W. 1. Telephone Mayfair 6453. Cable address, Muscourier, London.
BERLIN, GERMANY—C. HOOPER TRANE, Sonnenhelferstr. 27, Berlin-Charlottenburg 3. Telephone Wilhelm 9144. Cable address Muscourier, Berlin.
PARIS, FRANCE—CLARENCE JACOB, 13 rue des Hauts Cloiseaux, Sèvres.
MILAN, ITALY—ANTONIO BASSI, 31 Via Durlini.
For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Broom's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and bookshops in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, niching, leveling, and lay-out which call for special set-ups.

Entered as Second Class Matter, January 8, 1923, at the Post Office at New York, N. Y., under the act of March 3, 1979.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Company
Devoted to the interests of the Piano Trade.

NEW YORK May 21, 1925 No. 2354

In the beginning all was perfect. The garden had, Eve, but no one wrote a song about her called The Only Girl.

No doubt the music critics are students of Cicero, for he wrote: "The habit of agreeing seems to be dangerous and slippery."

In music, as in everything else, affectation is an awkward and forced imitation of what should be genuine and easy, wanting the beauty that accompanies what is natural.

Henderson, in the New York Sun, says that music critics need training in music and in listening before they take up their profession. Even then, however, they frequently fail to be good critics, if they have no talent for that calling.

New York opera goers will not have to wait as long as usual for their pet pastime next autumn, as the Metropolitan Opera House season is scheduled to begin on November 2. To the best of our recollection, that is the earliest opening date of the Metropolitan for many years past, or perhaps at any time.

The concerts on the Mall, Central Park, began last Sunday. A synthetic orchestra of about thirty string players, under the direction of a movie theater conductor, struggled to make itself heard in the great out-doors. The quality of the program may be judged from the fact that the leader did not hesitate to tackle the Tannhäuser overture with this meagre band. So this is what the Mayor and the Chamberlain propose to offer the dear "peepul" they love so much, in place of the magnificent Goldman concerts!

Philip Hale asks, in the Boston Herald, "Is Marie Mattfeld still living?" The question confirms a suspicion long harbored in cynical New York circles, that Boston is only indifferently interested in the musical doings of the great metropolis. Yes, Philip, Marie Mattfeld is living, and has been singing uninterruptedly at the Metropolitan for many years. In the list just published by Gatti-Casazza of his artists for 1925-26, the name of Marie Mattfeld figures as usual. She is one of the most reliable singers at that institution. It would not be possible, for instance, to imagine a Cavalleria Rusticana performance at the Metropolitan without Mme. Mattfeld as the gentle, grey-haired lady to whom Santuzza sobs out her

woes, and who steps out of the cottage when Turiddu, that bad boy, raps at the door and calls for his "Mama."

Scriabin called his Prometheus a "poem of fire." Insurance companies may rest easy; it never will burn up anything.

"It is surely high time," says the New York Times Book Review (May 17) "that some writer of genius attempted to do for music what Ruskin did for painting." Whadd'ye mean, high time? Aren't all of us critics doing it, and aren't we all men of genius? And anyway, has the revered N. Y. T. B. R. ever heard of Romain Rolland, and his books on music?

Auditions for the forthcoming Municipal Opera will be held at Town Hall in the very near future. All applicants looking forward to being engaged for the operas Aida, Cavalleria Rusticana, Pagliacci and Faust, have been requested to write to City Chamberlain Philip Berolzheimer at the Municipal Building, stating, besides their name, address and telephone number, the type of voice and experience. This opera season will be presented by New York City at Ebbets Field in Brooklyn, under the direction of Josiah Zuro.

The operatic career of Mme. Jeritza is nothing if not adventurous. Brother artists heave her into the footlights; sister artists spit at her. The other day at Vienna, refusing to take all too seriously the woes of Fricka, she was chatting gaily in the wings, when Wotan's spouse, indignant at such slighting of her wrongs, launched a dainty bit of saliva at her, along with such affectionate epithets as "Schwein" and "dumme Gans." There is one thing which Mme. Jeritza's former associates at Vienna never will forgive her—her success.

The Chicago Opera broke one of its own records this season. The deficit was higher than ever before—\$400,000, lacking but a few hundreds. Guarantors were called upon for 80 per cent. of their pledges. Mary Garden, seen by one of our special correspondents in Europe, said: "I acknowledge they have beaten me, but still it took them three years to reach that figure. I am not at all ashamed of the \$240,000 which I succeeded in accumulating in one year. If they had given me two more, I am sure I could have easily overtopped their \$400,000."

Jazz may be your meat or your poison, but if you can listen to as perfect a work of musical art as Paul Whiteman's playing of Isham Jones' fascinating tune, Spain, in the gorgeous orchestration by Ferdie Grofe, and not get a thrill of pure enjoyment, our opinion is that your soul is dead. A murrain—whatever that is—on high-brow musickers who protest they don't like it! We dropped into the Hippodrome three times last week just for that, and the four or five or six thousand people there always broke into frantic applause as it finished. There were half a dozen other attractive things, too, in Paul's half-hour, but that particular number was a little masterpiece of its kind.

After five very successful consecutive seasons of summer opera, Cincinnati is not to have any this year, owing to the fact that stage hands make exorbitant demands, asking, so it is stated, no less than \$91 a week. Thus a little band of men, by an obstinate attempt to obtain a scale of wages which they cannot possibly earn, are preventing over a hundred others from enjoying a season of lucrative employment, not to speak of thousands of Cincinnatians who will be disappointed over the loss of the annual operatic performances. The laborer is worthy of his hire, but the stage hand's unskilled labor is not worth \$91 a week in Cincinnati or anywhere else. What do the fellow unionists in orchestra and chorus think of the action of their brothers in preventing the giving of the season?

Minnie Hauk, the aged American opera singer who now lives in Richard Wagner's Villa Tribschen, near Zurich, Switzerland, and is threatened with total blindness, has written a volume of reminiscences entitled Memories of a Singer, recently published by A. M. Philpot, Ltd., London. The book has been edited and collated by Captain E. B. Hitchcock, managing editor of the Review, Decatur, Ill., and incidentally husband of Minna Sharlow, Chicago Opera soprano and concert singer. It was Minnie Hauk who really created Carmen, making a success of an opera which, like Madame Butterfly, was a failure at its first performance. The book is said to be full of interesting reminiscences of the musical world of the last generation or two and will be reviewed at length when a copy reaches this office.

SUMMER COURSES

The lure and fascination of the summer course is reaching out towards students in all parts of the country and many are they who are anticipating with delight the pleasure and profit which it is to be their privilege to derive therefrom.

Summer courses are being held more and more frequently each year, and the number of localities offering them is increasing with encouraging rapidity. Students now do not have to travel long distances from their homes to partake of the benefits of this sort of instruction, which is sometimes of a special, intensive sort, sometimes merely a continuation by teachers in their own studios of the winter classes.

In any case, the advantage to the student is incalculable. To the regular student opportunity is thus offered to continue his lessons almost uninterruptedly throughout the year, and many students who are occupied at other pursuits during the winter find in the summer course their sole opportunity for study.

Especially for the teacher or student from small or isolated places are the summer courses of importance. They often mean the source of inspiration through association not only with the great teacher but also with other students—such association as is all too often denied residents of small communities. It is not always a happy lot to be an artist dwelling among the Philistines of Main Street!

And perhaps, in a way, these Main Street missionaries are among the most useful products of the master class. Upon them depends the artistic progress of the town, and hence, of course, of the country as a whole. If they are just teachers, picking up a meager living by giving lessons to recalcitrant youth, they can easily get by with a minimum of effort, clock watchers in more senses than one. If, on the contrary, they are earnest artists, they will guide their town towards the light, they will raise the whole standard of its culture, or give it culture where there is none.

But it is weary toil, up hill work, and one can easily imagine what an aid and support the summer class must be. From it they return to their homes with new courage, new ideals, new plans. They are able then to push on with a new-found heroism, realizing that art has ever been a struggle, that the artist is always condemned to some self-sacrifice if he does his duty towards art and towards himself.

The summer class is one of the most important and valuable assets of the progress of music in America. Those who think of it merely as a means of giving or taking a few lessons entirely underrate its chief import. It has a meaning far deeper and broader. It opens the door of opportunity to many to whom otherwise opportunity were denied. It gives to many for the first time a taste of what music may mean, apart from the playing of a few pieces.

Many teachers make the answering of questions a special feature of the summer course—and strange indeed are some of the questions they are called upon to answer. So shy are some of the questioners that teachers arrange to receive them privately so that they may be asked and answered without embarrassment. When a question has been bottled up in one's consciousness for a good many months or years it is easy to conceive of the relief it must be to put it to an authority.

Last but not least, is the correction of error. It requires but a moment for the master teacher to detect a fault that the student may have gradually acquired for want of proper guidance, and a mere hint is often sufficient for its correction. This is one answer to the objection sometimes heard that the summer courses are so short.

If error is corrected and inspiration given, they are long enough.

Mrs. J. J. Carter, the good fairy of the Hollywood Bowl summer symphonic concerts, is here this week, telling her plans for the coming season. The Bowl is to listen to the same conductors we shall have here at the Stadium—Reiner, Ganz and Sokoloff—and others as well, Sir Henry Wood, Emil Oberhoffer, Ethel Leginska, Howard Hanson (who will conduct some of his own works), probably Leopold Stokowski and perhaps Pierre Monteux. The ambitious Mrs. Carter is already angling for the 1926 season for three other leaders who have not yet visited California professionally—Koussevitzky, Frederick Stock and Furtwangler.

VARIATIONS

By the Editor-in-Chief

Urged by hordes of his friends, the present writer has decided to submit to American composers a grand opera libretto, and for that purpose has utilized an ancient Assyrian legend, published by him in another form many years ago, but now worked over with many modern and marvelous changes. The piece, in a prologue and five acts, is called Hazzennybodygotanax:

PROLOGUE

(Curtain rises and discovers royal gardens belonging to Bag-Dadh, King of Ghazzam. The music must suggest that there is a palace, off stage, left. A watchman passes.)

Watchman (basso)—'Tis midnight, I proclaim, oh. 'Tis midnight, oh, oh. Oh, 'tis midnight.

A Figure—Who wakes the still of night?

Watchman—The still of night?

A Figure—Yea, the still of night.

(The clock in the garden strikes twelve.)

Watchman—Who art thou?

A Figure—A reveler.

Watchman (advancing)—What dost thou here?

A Figure—Nothing, bold guardian of the law.

(Very good opportunity for basso and baritone duet on the words "What dost thou" and "Nothing.")

Watchman—Begone!

A Figure—I will. (He goes.)

Watchman—'Tis after midnight, oh! Oh, oh, 'tis after midnight. (Exits slowly.) End of Prologue.

ACT I.

(Antechamber in the palace of Bag-Dadh. Enter chorus.)

Head Chorister (bad basso)—Hallelujah! He comes, he comes!

Chorus (quickly)—Who comes?

H. C.—The great and glorious Balderdash to woo our Bag-Dadh's daughter.

Chorus—Say not so.

(Trumpet calls heard. Enter ballet. Chorus disperses to sides of stage and looks on in glum silence at short dance of ballet. Exit ballet.)

Chorus—Oh, joy! Oh, joy! Long live, long live King Balderdash II.

(Enter Bhey-Rum, a courtier, and his nephew, Dham-Bad.)

Bhey-Rum (tenor)—Melancholy clouds my brow, and thou, my friend, must aid me. I love Bul-Bul.

Dham-Bad (aside, in A minor)—He lo-o-o-ves Bul-Bul! Rivals then are we.

Bhey-Rum—Against this Balderdash II, by right of sword, I'll win Bul-Bul.

(Dham-Bad sneers in staccato.)

(Trumpet calls and cries of stage hands from without.)

Dham-Bad—Thy rival comes. (Exits.)

(Enter Bag-Dadh and troops. March for corni trombi and horni.)

Bag-Dadh—Here are the royal troops.

Chorus—There are the royal troops.

Bag-Dadh—See the myriads march.

Chorus—Myriads march. The King! The King! (Salaam to Bag-Dadh.)

(Enter Balderdash II, King of Ghyria, a baritone, carried in a palanquin.)

Chorus—Another King, another King. (Salaam to Balderdash II.)

Balderdash—All hail, kind King of Ghazzam.

Bag-Dadh—In my domain you are.

Chorus—In his domain he is.

(This is confusing, but very necessary.)

Bag-Dadh—Welcome, noble suitor. All hail to Balderdash.

Balderdash—All hail to Bag-Dadh.

(The hailing being over, all are seated.)

(Enter Bul-Bul, followed by Zuleikha, wife of Bag-Dadh, and cousin of Balderdash.)

Balderdash—Ah, fairest of her sex!

Zuleikha—Thank you, noble lord.

Balderdash (singing flat on purpose)—It is not thee I meant.

Zuleikha—Heavens, how I love him!

Bul-Bul (to the front row in the parquet)—My heart beats but for Bhey-Rum.

(Enter Holy-Ghee, High Priest, half brother of Bhey-Rum.)

Holy-Ghee—A benediction on thy heads.

(Basso solo, with full chorus.)

Balderdash—I claim the lovely Bul-Bul.

Bag-Dadh—I give to thee—

Zuleikha (rushes forward)—Stop—it cannot be.

Bag-Dadh—What is't?

Zuleikha—She is—

Chorus—She is—

Zuleikha—She is—

Chorus—She is—

Zuleikha—His daughter. (Faints.)

Balderdash—Ah! how I love her!

(Enter Bhey-Rum and Dham-Bad. The seven principals advance to center and sing septet, as follows:)

Zuleikha—Ah! how I love him!

Bag-Dadh—Ah! how she loves him!

Balderdash—Ah! how I love her!

Bul-Bul—Ah! how I love him!

Bhey-Rum—Ah! how he loves her!

Holy-Ghee—Ah! how she loves him!

Dham-Bad—Ah! how I love her!

(Curtain, very slowly.)

ACT II.

(Garden, as in prologue. Enter Fatima, the sorceress, with Bag-Dadh.)

Fatima—Ah! Bag-Dadh, king of men!

Bag-Dadh (who is near sighted)—Art thou my Dohlinka?

(Dohlinka is Bul-Bul's slave and niece of Bag-Dadh by a former marriage.)

Fatima—'Tis I, Fatima.

Bag-Dadh—I hate thee, prophet of evil.

Fatima—A curse upon thee!

Bag-Dadh (to guard, and pointing at Fatima)—Do your duty.

Fatima (on her knees)—I love thee, Bag-Dadh!

Bag-Dadh—Away! I love Dohlinka.

Fatima—Thou canst not wed her. She is thy daughter.

Bag-Dadh (staggers)—Ah! woe is me!

Fatima (as she is dragged away)—May war destroy thy house.

(Enter Herald.)

Herald—Bad news I bring. King Balderdash II declareth war.

Bag-Dadh—He is a son of Satan!

Herald—Of Satan. (Crosses himself.)

Bag-Dadh—So, then, 'tis war!

(Enter ballet, who present an elaborate tableau, with wreaths of flowers.)

ACT III.

(Hall of Bag-Dadh's palace. A guard in the rear. Enter Bul-Bul and Bhey-Rum.)

Bhey-Rum—Weep not, O fairest maid.

Bul-Bul—No, no. (Weeps.)

Bhey-Rum—When I return I'll claim thee as my bride.

Bul-Bul—Tell me of thy love.

Bhey-Rum (tenor solo)—A Dream Thy Face, etc. (ending with a duet, True to thee I'll ever be.)

(Trumpet call is heard.)

(Guard enters and raises his hand. The lovers stand back.)

Guard—It cannot be.

Bhey-Rum and Bul-Bul (duet)—It cannot be.

Bhey-Rum (to guard)—And why these words?

Guard—She is thy sister.

Bhey-Rum and Bul-Bul (duet)—She is my sister. I am his sister.

Bhey-Rum—And who art thou?

Guard (removes whiskers)—I am Dohlinka.

Bhey-Rum—What dost thou here?

Dohlinka—I love thee, brave Bhey-Rum.

Bhey-Rum—I'll wed my own Bul-Bul.

Dohlinka—Your death I prophesy.

Bul-Bul (coloratura waltz aria)—His death she prophesies.

(Enter ballet, chorus and soldiers. Choral climax and the march to war.)

ACT IV.

(Bhey-Rum's camp. Bhey-Rum discovered seated on a barrel. Enter Dham-Bad.)

Dham-Bad—Ill tidings do I bring.

Bhey-Rum—Of Bul-Bul?

Dham-Bad—E'en so it is.

Bhey-Rum—Speak! What of Bul-Bul?

Dham-Bad (in mock despair)—She's dead.

Bhey-Rum—She's dead!

(Enter ballet on roller skates. Short dance.)

Bhey-Rum—Craven liar that thou art!

Dham-Bad—Draw and defend thyself!

(They fight and Bhey-Rum receives such severe blows on the sword that he expires. Enter Bag-Dadh, who recoils in B minor at sight of Bhey-Rum's body.)

Bag-Dadh—Who done—who did this awful deed?

Dham-Bad—I did, O mighty King!

Bag-Dadh—Thou'lt burn in hell, thou wretch! He was—he was—

Dham-Bad—What awful thought o'ercomes me?

Bag-Dadh—'Tis true—he was—

Dham-Bad (with a shriek)—He was—

Bag-Dadh—Thy brother!

Dham-Bad (falls on his sword.)

ACT V.

(Throne room of King Bag-Dadh's palace. Discovered, Bul-Bul and Zuleikha.)

Bul-Bul—I mourn brave Bhey-Rum's absence.

Zuleikha (to stage hands)—She mourns brave Bhey-Rum's absence.

Bul-Bul—Without my Bhey-Rum I shall die. (Solo.) Deserted I, and all alone.

Zuleikha (to the prompter)—My heart longs but for Bhey-Rum.

(Enter Herald.)

Bul-Bul—What news bringst thou from battle?

Herald—The cause is lost. Bhey-Rum is dead!

Bul-Bul—Oh, woe to me.

Zuleikha—Oh, woe to me.

Bul-Bul—To me, I said.

Zuleikha (glaring at her)—Bhey-Rum ne'er loved thee, Bul-Bul. I alone it was he loved.

Bul-Bul (to the stage manager, L.)—A cup of poison will I mix.

Zuleikha (to impresario, seated in wings, R.)—A draught of death for her I'll brew.

(They brew and mix.)

Bul-Bul (advances to Zuleikha)—A cup of wine—thou'lt not refuse me.

Zuleikha—I'll ne'er refuse a drink from thee. (Drinks and dies.)

Zuleikha (advances to Bul-Bul)—Drink deep; 'twill soothe my Bul-Bul.

(Bul-Bul drinks and dies.)

(Enter ballet; pas seul for premiere danseuse. Exit ballet, and enter Balderdash and Fatima.)

Balderdash (as he sees bodies)—Is this thy frightful work?

Fatima—My lord—I—

Balderdash (stabs Fatima and then himself. Both die. Enter Dohlinka and Bag-Dadh.)

Bag-Dadh (disguised as Bhey-Rum)—Thou say'st thou lov'st me, Dohlinka?

Dohlinka—I do, Bhey-Rum, I do.

Bag-Dadh—I am not him whom I seem—or is it who?

Dohlinka (shrieks)—Betrayed!

Bag-Dadh—Wilt love Bag-Dadh, your King?

Dohlinka—Never! (Strangles herself.)

(Enter Holy-Ghee. He glares into the Vanderbilt box.)

Holy-Ghee—What terrible sight is this?

Bag-Dadh—It was my fault!

Holy-Ghee—Unhappy wretch. She was thy mother!

Bag-Dadh (on his knees)—What sayest thou, O Priest? Your proofs—your proofs—I beg—O holy man!

Holy Ghee—My proofs? I am thy father.

(They fight. Both are killed. They sing duet, Farewell, This Earth. Ballet and grand chorus. Enter Herald.)

Herald—Amen. (Chorus kneels.)

THE END

Robert Louis Stevenson once went to hear Charles Hallé play the piano at the Queen's Hall. After the performance Stevenson, in his black shirt, walked in silence through Regent street to Oxford Circus. He stopped at Oxford Circus and, in a slow, meditative voice, pronounced this excellent criticism on the English musician he had heard: "The manner of the elderly statesman at the piano was somewhat austere and chilling."—Melbourne Argus.

If ever we have opera in English, would baseball language be included?

The way to detect the school to which a composer belongs: (1) If he uses every key except the one in which the piece is written, he is a colorist; (2) if he changes the rhythm twice in each measure, he is an impressionist; (3) if he employs a theme of more than two notes he is a melodist; (4) if he observes the key signature, preserves unity of rhythm, and writes a tune that pleases, he is old fashioned.

Cosima Wagner must have been in Shakespeare's mind when he penned this Julius Cæsar passage:

Think you I am no stronger than my sex,
Being so fath'rd and so husbanded?

That Frenchman who calls Wagner "the Bulwer-Lytton of Music" is hoist by his own petard, for

surely he would not be rash enough to assert that Bulwer-Lytton is the Wagner of literature.

Sym.: What do you think of Strauss' last composition?

Phony: I didn't know it had been written.

The "Artistic Film Company" has been founded in Paris for the purpose of doing moving pictures based on famous plays. A number of actors and stage managers are engaged, and they will be paid at "five cents the yard." One might easily imagine a critic attending such a moving picture representation of Hamlet and then writing: "The uncut version of Shakespeare's tragedy lasted exactly two miles and 1,242 yards. All went well until the first scene between Laertes and Ophelia, when the former forgot a few feet of the dialogue and added several inches of improvised talk which are not part of the original version of the play. At 750 yards, Madame Z. was especially effective in the title role, and the completion of the first mile, Ophelia's 'O, what a noble mind is here o'erthrown!' marked a climax of impressive power. Just after the episode between the King, the Queen, and Hamlet, wherein the latter bids them goodbye and exits, to sail for England, it was estimated by the auditors that the 3,000 yard mark had been reached by the King, with the result that his earnings totaled \$150 up to that point. The audience applauded and cheered, and the actor was compelled to bow his acknowledgments for several yards, much to the annoyance of the gentleman who impersonated Guildenstern. He claimed that he had lost four yards and a half through the interruption, and the play could not proceed until Monsieur X. very courteously apologized and handed the sufferer nine cents, the exact amount of his loss," etc.

Headline in a May 11 evening paper: "Eleven Killed by Train as Guard Listens to Orchestra Play." These concentrative musical persons are so thoughtless.

Dear Variations: Norwich, Conn.
I've just read your friendly and handsome reference to my program-notes in the May 7 MUSICAL COURIER, and I want to tell you how truly I appreciate what you say. When you speak of deriving "instruction" from anything that I write, I have to laugh—you, an expert who knows all music from Tallis to Tomtits! But you remember what Meredith said: "Stolen fruits may be sweet, but undeserved rewards are exquisite." That's why your paragraph made me happy. Always faithfully yours,
LAWRENCE GILMAN.

The Sun, usually accurate, says about Madison Square Garden (now being demolished): "Even the little concert hall tucked away on the Twenty-sixth street side of the capacious structure knew hours of eminence during its brief existence. In it on the afternoon of December 17, 1892, Ignace Paderewski played for the first time to an American audience." As a matter of fact, Paderewski made his American debut earlier that winter, and at Carnegie Hall, with orchestra, Walter Damrosch conducting. Although we were a mere lad at the time, we were present, and remember that Paderewski played two concertos, his own in A minor, and Chopin's, in F minor, and some solos, including Liszt's Campanella and Rubinstein's Staccato Study in C major.

A good source of national revenue would be to tax the musical lecturers every time they say "Music begins where speech ends," and "We have music with us from the cradle to the grave."

Must music always suffer through war? Now the French and the Moors are at it again. As a result, the French are sure to bar all the Moorish Beethovens, Bachs, and Wagners; and the Moors certainly will retaliate by forbidding all their symphony orchestras to play Debussy, d'Indy, Satie, and Franck.

"Sporticus" postcards from Cincinnati: "Did you notice that Variation won a race at Northampton Park, Akron, Ohio, on April 22? By the way, does the horse belong to you?" He does not; but he was named in honor of this column, a compliment which we appreciate more deeply than if some critic were to praise our playing of the Beethoven Hammerklavier Sonata, which, of course, never could happen. Our old friend, Leopold Godowsky, once our teacher, always likes to say that he did us the greatest possible service by telling us that we are a better writer than pianist. On the other hand, a Toledo critic wrote that we are more proficient on the piano than with a pen. In consequence, we have gone through life slightly dazed, picking our way, as it were, between Scylla and Charybdis—or Mahler and Bruckner.

Our own opinion is that our real abilities never extended beyond a fair talent for boxing, and a positive genius for ping pong. We mourned sincerely when that delightful game went out of fashion.

LEONARD LIEBLING.

STUDY MUSIC!

The New Republic recently printed an editorial entitled Culture and Tyranny, which will most surely arouse to good old healthy ire a lot of people who are rooting and boosting for the arts—like the heroine in Main Street, who set out to fight the town and got licked.

The New Republic begins with a paragraph vividly describing the present obvious boom in music in America. Everywhere are concert courses, opera productions, symphony orchestras.

But—"there is a fly in the balm of Gilead." Americans are becoming perpetual consumers. The artist is confirmed in the role of salesman and the buyer in the role of perpetually unredeemed Maecenas. This is what international trade in culture tends to do.

Thus the New Republic—and so far one can but heartily agree, but when it goes on to say that the concert is corrupting of both artist and audience in that it separates performer and auditor as they have never been separated before, all possibility of general participation being abrogated, one would like respectfully to ask for suggestions. What does the New Republic expect the audience to do while an artist or orchestra is playing for them? How participate?

Quoting from Van Vechten's Cordite for Concerts, the New Republic seems to agree that "No music is good enough to stand up against the depressing circumstances of a performance at Carnegie Hall." Which is purely a matter of opinion!

This, however, is good: "The concert exacts of its slaves a repertory of 'pieces.' . . . This, accordingly, is the ideal of every infant. Parents, educated only in the concert hall, gauge progress solely by pieces." How very, very true! And how little those piece-playing infants know about music!

Nor is the following less worthy of careful consideration: "The whole atmosphere of the concert hall is heavy with the miasma of community coercion. . . . Ostensibly, a concert hall is a place of enjoyment. Yet that can be true only if it is frequented by people who come of their own whim. . . . Such people are few in America."

But best of all is this: "No one ever attained a musical education in the concert hall, without himself reading a line of music." It might be worth while for those who write books on appreciation to ponder on the common sense of the above quotation. One heeded word of advice, "Go and study with a good teacher," is worth all the appreciation of books or lectures ever written, delivered or sold!

Here, again, is a gem of wisdom: "Beginning with a laudable sense of our own inferiority we nevertheless suffer the misfortune of conceiving the arts as mysteries to be caught, like an obscure affection, by the contagion of a magic touch. The whole thing, being a mystery, has become a ritual, a community ceremony imposed upon all by the rigors of culture snobbery. Sooner or later we shall be surfeited with self-improvement. Then we shall commence to laugh at ourselves, and each other. The spell being broken, we shall discover that music is no more difficult than mathematics if it is approached in the same spirit. No one expects to become a scientist by attending lectures on the advantages of the differential calculus."

In other words: Study Music!

BRITISH OPERA

The London Daily News in its "colyum" entitled Under the Clock, recently had the following comment on the musical discussion of the day:

"Where is British opera?" asks a contemporary. Speaking generally, I don't know. Speaking more particularly, I can tell you where one British opera is, because I've just written it. Presently I shall get it translated into Italian so that German vocalists can perform it. I can't give you a full description of it, which is a pity because (as you will see when you have finished) it is unique. Here are a few extracts from the program:

THE PLUMBER'S MATE. A Slow Motion Opera in Three Acts. By C. J. A. Libretto by C. J. A. Music by C. J. A. Ditto Lighting, Scenery, Carpentry and Window-cleaning.
While the plumber is on the stage the curtain will be lowered for a few seconds every five minutes to show the passage of two hours. Hammer in Act 2 by Messrs. Nail. Bath in Act 1 by Messrs. I. Wash, Ltd. Gowns by The Third Hand Clothing Co.

The plot is original. In Act 1 the householder finds that the bathroom tap is leaking and calls in the plumber (Recit, "What is that noise," and Aria, "I hear you calling me"). In Act 2 the plumber arrives and finds that he will need his mate. He phones him (Duet, "Hello, Hello"). For the rest of the act he waits for him. In Act 3 the mate phones to say he couldn't find the house (Aria, "I passed

by your window"). In an exciting and dramatic finale the householder states that the tap was not leaking at all, but had not been properly turned off.

There are one or two items I must mention. For instance, there is the exquisite falsetto solo sung by the householder in his bath accompanied by hot water taps pizzicato. Then I am very proud of the double chorus of neighbours, "Have you heard? . . . Yes, but do you know? . . ." The accompaniment is played on fifteen tea cups and a milk jug. About the title. A friend to whom I have shown the thing objects that the plumber's mate doesn't appear. That is true, but all the same he is the principal character, because if he had appeared there wouldn't have been an opera. Perhaps it is a pity that he didn't appear!

IN SELF DEFENSE

We are in receipt of a communication with an inclosure, from Edna Bishop Daniel, the Washington vocal teacher. Mme. Daniel thinks that the inclosure is one of the most characteristic letters she ever has received and thinks it might be brought before other singing teachers, for their instruction and amusement.

The inclosure is a letter from a sergeant major of the U. S. Field Artillery, and reads as follows:

WAR DEPARTMENT
OFFICE CHIEF OF FIELD ARTILLERY
WASHINGTON, D. C.

April 17, 1925.

Edna Bishop Daniel,
1210 "G" Street, N. W.,
Washington, D. C.

Dear Madam:

Would you kindly give me the following information:
Fee you charge for Vocal Lessons
(1/2-hour)
Have any of your students become a success in public by reasons of their singing
Any proof of your competency as a Vocal Teacher
Approximately how long, that is how many lessons would you consider a person already with a fairly good voice, would require to be efficient enough to sing successfully in public
What day and hour would be suitable to you for an appointment

The reason I make this inquiry is because I have not the time nor money to waste upon a Vocal Teacher who is not recognized as a proficient teacher of vocal training.

It will be greatly appreciated if you will answer the above questions and return your reply in the self-addressed envelope enclosed.

Very sincerely yours,

The writer of the foregoing falls naturally into a somewhat military tone, but his idea is not entirely an illogical or inappropriate one. He probably has heard about quackery in the music teaching profession and no doubt intended to take every possible advance precaution before committing himself in the employment of an instructor.

The third question is unconsciously humorous, of course, because of its naive trust in the truthfulness and modesty of human nature. On the other hand, Mme. Daniels' reputation is such that every prospective vocal pupil in Washington doubtless has heard of her ability and success, and the sergeant major might have had the desire merely to corroborate from Mme. Daniels herself what he felt to be well founded belief on his own part.

The sergeant major goes straight to headquarters with his question, and it is a safe plan.

However, we cannot refrain from thinking what might have happened had the singing soldier written to all the vocal teachers in Washington, and instead of asking what they thought about themselves, had inquired instead, what they thought of one another?

A SOKOLOFFIAN IDEA

Just before leaving for Europe, Nikolai Sokoloff advanced an interesting thought in regard to audiences and their general coolness toward novelties. "You work hard to prepare some novelty which you think is very much worth while and likely of friendly acceptance by your listeners," said he, "and then are amazed and disappointed to discover that it is received with great coolness if not with total indifference; but after all, I do not believe the audiences are to blame. By the time a novelty comes to performance the conductor has known the score for months, perhaps a year, and has discovered all its good points and beauties. His men, too, are thoroughly familiar with it through rehearsals. The audience, on the other hand, is asked to absorb it without the advantage of the knowledge which a musician brings to the new work and confronted with something absolutely strange. Is it right then for the conductor to be disappointed that his audience fails to recognize at once at their true worth the good points that he himself, perhaps—if he stops to think of it—discovered and recognized only after considerable study of the score? I don't think so. That is the reason that novelties should be played more than once."

TUNING-IN WITH EUROPE

Titta Ruffo, it seems, disappointed the Berliners, who had turned out en masse to do him homage. Weissmann's dictum was that "in the concert hall he gave too much; in the theater too little." However, he evidently did not hold back with "temperament," as the Russian conductor, Issai Dobrowen, learned to his sorrow. Ruffo, not liking Dobrowen's "Russian" tempi, beat his own Italian ones in his face—not only when he was singing, but at other times as well. There was a "drastic" reconciliation as they were taking the final curtain together, but the thing left a queer taste in people's mouths.

"Sufficient unto the season is the deficit thereof," is the opinion of the Prussian ministry of culture, which has to foot an opera bill of nearly \$800,000.

A well-known member of the British piano trade recently reported at a Rotary Club meeting that there are thirty-six million pounds sterling (\$175,000,000) invested in the music trades of the United Kingdom, that there were 101,500 pianos manufactured in 1924, and that the British piano today was equally good in tone as any piano made abroad. Which opinion is not exactly supported by the music critic of the New Age (London) who writes about an "admirable" pianist, who "very sensibly does not appear to think it necessary that a British pianist should be condemned to use a battery of superannuated sardine tins merely because it calls itself a British piano, when he can get something better." Now, which of the two gentlemen is the real patriot?

The following letter has been received by a German publishing firm:

February 27, 1925.

Office of the Register of Copyrights,
Library of Congress, Washington, D. C.
Gentlemen:

We have received from you an application for registration of a musical composition entitled *Lyrische Vision*, piano version, in which you give the name of the composer as Pietro Mascagni. Since Mascagni is dead and his work presumably is all published long since it is not supposed that you now claim copyright in his *Lyrische Vision*. If this is a new arrangement of the original work by this composer and it is that arrangement in which you claim copyright, your application should make this clear and should state the nationality of the arranger. If not this, in what is your claim to copyright?

Respectfully,
(Signed) WILLIAM BROWN,
Assistant Register of Copyrights.

This is the first news we have had of the demise of the famous Italian composer, but it is official. One can only hope that he will never hear of it himself.

Opera is going to be fashionable this summer, "opera" being the latest color that the dressmakers of Paris have evolved.

Mme. d'Albert the sixth has written to the papers to say that since she is still married to Eugene, and has heard nothing about a divorce, the rumor of his coming seventh marriage is "not quite accurate." Or, as Mark Twain would say, grossly exaggerated.

"Rose Marie broke all records for Drury Lane last week by taking £7,046 for nine performances," says the London Daily Mail. And still they say the English people have no money for music. Or is it only for serious music?

The event of the London musical season (as distinguished from the social or opera season) has been the performance of Delius' *Mass of Life*, which is

praised as one of the great British works. Still, one should not forget that the words of this great British work are by Nietzsche, and Nietzsche, as we were told by the press in 1914-18, is the German who really started the war. Or was it all a mistake?

The head burgomaster of Berlin, a bureaucratic gentleman named Böss, is the real power in the management of the municipalized Deutsches Opernhaus. Every opera house has the Böss it deserves.

The greatest acceptor among conductors surely, is Otto Klemperer, the German conductor, if newspaper reports are to be believed. According to these he accepted, within a month or two:

The musical directorship of the Moscow and Leningrad operas.

The directorship of the Budapest Opera.
A guest engagement with the New York Symphony Orchestra.

All for 1925-26. And his real jobs are musical director of the Wiesbaden Opera and conductor of a series of symphony concerts in Berlin.

Baldwin, Lloyd George and MacDonald will be present at the next Eisteddfod in Wales. Their singing of the national anthem in three-party harmony ought to make a hit—with the apostles of atonality.

METROPOLITAN OPERA
PLANS FOR 1925-26

Novelties and Revivals—The Company's Roster

General Manager Gatti-Casazza of the Metropolitan Opera Company, before leaving for Europe on May 16, made his annual spring statement outlining plans for next season, which will begin Monday evening, November 2. He confirmed his previous announcement of his complete program, stating that he will give during the season the following novelties:

Le Rossignol, by Igor Stravinsky, in French. *La Vida Breve*, by Manuel de Falla, in Spanish. *La Cena Delle Beffe*, by Umberto Giordano, in Italian. *La Vestale*, by Gaspare Spontini, in Italian. *Sky-scrapers*, ballet, by John Alden Carpenter.

In addition there will be the following revivals:

L'Heure Espagnole, by Maurice Ravel, in French. *Don Quixote*, by Jules Massenet, in French. *The Jewels of the Madonna*, by Ermanno Wolf-Ferrari, in Italian. *Gianni Schicchi*, by Giacomo Puccini, in Italian. *The Barber of Bagdad*, by Peter Cornelius, in German. *The Bartered Bride*, by Friedrich Smetana, in German.

Mr. Gatti announced the engagement of the following new artists: Editha Fleischer, soprano; Dorothea Flexer, mezzo soprano (American); Carmela Ponselle, mezzo-soprano (American); Lauritz Melchior, tenor, from the Berlin Opera, and Bayreuth; Mario Basiola, baritone.

The artists who have been re-engaged are as follows:

Sopranos—Frances Alda, Grace Anthony, Lucrezia Bori, Toti dal Monte, Ellen Dalossy, Yvonne D'Arle, Florence Easton, Minnie Egner, Amelia Galli-Curci, Nanette Guilford, Elvira de Hidalgo, Louise Hunter, Maria Jeritza, Nanny Larsen-Todsen, Queena Mario, Berta Morena, Nina Morgana, Maria Mueller, Frances Peralta, Rosa Ponselle, Elizabeth Rethberg, Laura Robertson, Marcella Rossetti, Joan Ruth, Charlotte Ryan, Thalia Sabanieva, Lenora Sparkes, Marie Sundelius, Marie Tiffany, Phradie Wells.

Mezzo-Sopranos and Contraltos—Merle Alcock, Cecil Arden, Mary Bonetti, Karin Branzell, Ina Bourskaya, Julia Claussen, Raymonde Delaunoy, Jeanne Gordon, Kathleen Howard, Marie Mattfeld, Margaret Matzenauer, Ernestine Schumann-Heink, Marion Telva, Henriette Wakefield.

Tenors—Max Altglass, Angelo Bada, Max Bloch, Mario Chamlee, Rafael Diaz, Ralph Errolle, Miguel Fleta, Beniamino Gigli, Edward Johnson, Morgan Kingston, Rudolf Laubenthal, Giacomo Lauri-Volpi, Giovanni Martinelli, George Meader, Giordano Palmieri, Curt Taucher, Armand Takayan.

Baritones—Edmund Burke, Louis D'Angelo, Giuseppe Danise, Giuseppe De Luca, Arnold Gabor, Millo Pico, Vincenzo Reschiglian, Titta Ruffo, Carl Schlegel, Frederick Schorr, Gustav Schutzendorfer, Antonio Scotti, Lawrence Tibbett, Clarence Whitehill.

Bassos—Paolo Anania, Paul Bender, Michael Bohnen, Feodor Chaliapin, Adamo Didur, William Gustafson, Pompilio Malatesta, Jose Martones, Giovanni Martino, Leon Rothier, Friedrich Vajda (new), James Wolfe.

Conductors—Giuseppe Bamboschek, Artur Bodanzky, Louis Hasselmans, Gennaro Papi, Tullio Serafin.

Assistant Conductors—Julius Burger, Giuseppe Cesati, Fausto Cleva, Riccardo Delleria, Antonio dell'Orefice, Carlo Edwards, Paul Eisler, Wilfrid Pelletier, Karl Riedel, Vittorio Verze.

Chorus Master, Giulio Satti; Stage Directors, Samuel Thewman and Wilhelm von Wymetal; Stage Manager, Armando Agnini; Premiere Danseuse and Ballet Mistress, Rosina Galli; Ballet Masters, Ottokar Bartik and August Berger; Premier Danseur, Giuseppe Bonfiglio; Mimes and Danseurs, Adolph Bolm and Alexis Kosloff; Solo Danseuses, Florence Rudolph and Lilian Ogden.

The following names appeared on last year's list of artists and are not included in the new one: Mary Mjellish, Delia Reinhardt, Martin Ohman, Vicente Ballester, Thomas Chalmers and Francesco Seri.

NEWS FLASHES

Mussolini Receives Muzio and Scotto

(Special Cable to the Musical Courier)

Milan.—Claudia Muzio, international operatic soprano, and Ottavio Scotto, director of this year's season at the Teatro Colon, Buenos Aires, were received in private audience at Rome on May 11 by Premier Mussolini. Mussolini declared himself delighted to meet the famous soprano and wished her continued success both in South and North America, presenting her with his signed photograph. He also expressed great interest in Scotto's plans for the Buenos Aires season and promised all the support in his power to insure its success.

A. B.

Covent Garden Opera Season Opens

(Special Cable to the Musical Courier)

London.—The opera season at Covent Garden opened most auspiciously tonight (May 18). The house was sold out. Many persons, though offering high bonuses, were unable to obtain seats. The audience was of pre-war brilliance. Prince Henry was in the Royal Box and there were many notables in the seats. Bruno Walter conducted a splendid performance of *Der Rosenkavalier* with Lotte Lehmann, Delia Reinhardt, Elisabeth Schumann and Richard Mayr in the principal roles. There was tremendous enthusiasm and a special ovation for Walter. The public's support this year far exceeds that of last.

C. S.

Buenos Aires Eager for Opera

(By Cable to the Musical Courier)

Buenos Aires.—This city has taken to the coming season of Italian opera under the conductorship of Tullio Serafin of the New York Metropolitan. Although the opening is one month off, already all the boxes and the entire parquet of the Colon have been sold out by subscription, and the demand for the smaller priced seats is strong. The enthusiastic support of the season is due to the interest of the varied program which Mr. Serafin and Ottavio Scotto have arranged, and to the quality of the personnel of the company, which includes in large part leading members of the Metropolitan, Chicago and La Scala opera companies.

J.

Another Success for Mme. Raissa

(Special cable to the Musical Courier)

Milan.—Rosa Raissa, in the short time that she has been singing at La Scala this season, already has scored three successes of such proportions that they can honestly be described as triumphs. Following on her *Asteria* in *Nerone* and *Leonora* in *Trovatore*, she consented, at Toscanini's urgent personal request, to sing *Alice* in Verdi's *Falstaff*, Gilda Dalla Rizza, who was originally cast, being unable to sing owing to illness. Mme. Raissa made her first appearance in the part on May 12, scoring an immediate and undisputed success. Vocally she was perfect and her interpretation was admirable. The press unanimously praised her beautiful voice and rare temperament, calling her an incomparable artist. Rimini's interpretation of *Falstaff* continues to be an immense success with the public. There were no less than twenty recalls for Toscanini and the artists at the first performance in which both Raissa and Rimini participated.

A. B.

Katherine Bellmann Opens New York Studio

Katherine Bellmann, for eighteen years director of the vocal department at Chicora College, South Carolina, announces the opening of a permanent New York studio as associate teacher with Estelle Liebling. Mrs. Bellmann specializes particularly in the correct placing of the voice.

MME. VALERI AND JOSEF LHEVINNE OFFER FREE SCHOLARSHIPS AT AMERICAN CONSERVATORY, CHICAGO

Many Applications Already Received From All Parts of the Country



DELIA VALERI.

The announcement that Mme. Valeri, noted voice teacher of New York City, and Josef Lhevinne, piano virtuoso, will grant free scholarships during their master classes this summer has aroused a great deal of interest, judging from the many applications received from all parts of the country. These scholarships will be offered to two of the most talented singers and pianists among the applicants, these to be determined by a preliminary and final examination. The preliminary examination for the Lhevinne Scholarship is scheduled for June 23, and for the Valeri Scholarship for the morning of June 24. Students realize that this is a remarkable opportunity to study with two leading teachers.

In addition to private instruction, both Mr. Lhevinne and Mme. Valeri will conduct Repertory Teachers' Classes each week in which they will explain their methods and offer constructive criticism to those who play or sing before the members of the classes.

This will be Josef Lhevinne's fourth master class at the American Conservatory. Each successive master class has proven more successful than the previous one, and this

summer should prove no exception. Many of the students who were with him the first season in Chicago will return for lessons this coming June. Professional pianists and highly gifted students from all parts of the country, also from South America, Mexico, Canada, etc., have traveled to Chicago to place themselves under the guidance of this great master. Mr. Lhevinne will conduct four Repertory Teachers' Classes weekly, each composed of eight playing members and a number of auditors. A feature of the course will be the illuminative illustrations by Mr. Lhevinne.

This will mark Mme. Valeri's third master class at the American Conservatory and should prove another overwhelming success. Mme. Valeri's studio in New York is always thronged with talented voice students from all parts of the country during the winter season. Among those who have studied with her and strongly endorse her work as a teacher are such artists as: Margaret Matzenauer, Melanie Kurt, Clarence Whitehill, Clara Clemens Gabrilowitch, Frieda Hempel, Eleanor Brock, Leonore Cohrone and many others.



JOSEF LHEVINNE.

CHICAGO MUSICAL COLLEGE CONTEST BRINGS OUT MANY FINE ARTISTS

Winners Awarded Valuable Prizes—Edward Collins Gives Concert—Harrison Wild, After Long Illness, Again Conducts Apollo Club—Haydn Choral Society Presents The Creation—Other Concerts—News Items—Studio Notes

CHICAGO.—As the readers of the MUSICAL COURIER have already been informed through a telegraphic report which appeared last week, the Chicago Musical College held its annual prize contest at Orchestra Hall on May 9. The Chicago Musical College does everything in a big way. To rent Orchestra Hall is not sufficient; the school must engage the Chicago Symphony Orchestra with its regular conductor, Frederick Stock to play the accompaniments for the various contestants. Then, the school so well directed by Carl D. Kinsey, brings to Chicago world renowned musicians to act as judges for the competition. This year, besides Stock, who also acted as judge besides conducting the orchestra, were found in the jury box Franz Kneisel, Leopold Godowsky and William S. Brady.

The following prizes were given: a Mason & Hamlin grand piano, presented by the Mason & Hamlin Piano Company to the winner in the post-graduating class; a Conover grand piano, offered to the best student in the senior diploma and graduation classes by the Cable Piano Company; a valuable violin made by some old Italian or French master, offered to the winner in the violin department in the graduation and senior diploma classes by Lyon & Healy, and a Vose & Sons Artist Grand piano, given the winner in the vocal department by the Moist Piano Company. In addition

to the major prizes, prize fellowships valued at \$100 and \$50, according to the average of marks given by the judges, were awarded as second and third prizes in each class.

To review at length a concert of this kind seems out of place. Messrs. Stock, Godowsky, Brady and Kneisel were the judges. Their verdict is law. Thus, the short report that appeared in this paper last week will suffice inasmuch as it was then stated that the talent was far above the average and this in itself attests the merits of the students, their teachers and the school. The Chicago Musical College has already announced its prizes for next season. The list is too long to enumerate here. Students and others desirous to get details may address this office or write direct to the Chicago Musical College, which occupies the entire building at 70 East Van Buren Street.

EDWARD COLLINS PLAYS

Among Chicago's most prominent musicians is Edward Collins, equally successful as pianist, composer and pedagog. It was only a few weeks ago that he had again won recognition as a composer when he played his own concerto with the Chicago Symphony Orchestra at a pair of its regular concerts at Orchestra Hall, and it is as Collins the pianist that he shone May 10. The Playhouse, as heretofore, was chosen for his annual recital, and though no complimentary were issued, the patronage was impressive and explains more than words the popularity of this gifted musician. He had arranged, as always, a very interesting program which began with Debussy's suite and ended with the Nails Waltz by Delibes, arranged by Dohányi. The second group was given to the Theme with Variations in B flat major by Schubert and three Chopin numbers—waltz in A flat major, nocturne in D flat major and the C sharp minor scherzo. The third group included two selections by Mendelssohn, Hunting Song and Spinning Song; Carpenter's Two Diversions in G major and Dohnanyi's Dies Irae Rhapsody.

Heard only in his first group, Mr. Collins proved in splendid mood, as reflected by his playing which was that of a virtuoso. Mr. Collins plays with imagination and he always brings from the piano a tone of great beauty. His playing of the Debussy suite was masterly and recognized as such by the audience which gave every proof of enjoyment by its enthusiastic plaudits. Mr. Collins' annual Chicago recitals are musical events of the season and his latest was no exception to the rule.

OTHER RECITALS

There were other recitals on May 10 besides Mr. Collins', but they were not attended by reviewers of this paper.

APOLLO CLUB BENEFIT

The Apollo Musical Club benefit concert at Orchestra Hall on May 11 was interesting for at least two reasons. First, Harrison M. Wild, its regular director, was back to

conduct the choral numbers, this marking his first appearance at the director's desk since his recent long illness; then, the soloists chosen brought forth a newcomer here, Weyland Echols; and also included Marguerite D'Alvarez, who had not been heard in this locality in some time and Gitta Gradova, the gifted young pianist. Weyland Echols, who has made a big name for himself abroad and who received notoriety in this country as the "masked tenor," is a young man whose future popularity here was established by his singing of the Aubade from Lalo's Le Roi d'Ys, Schumann's Du bist wie eine Blume, Norman Peterkin's I Heard a Piper Piping, and Caciannio's Cielo Turchino. The possessor of a lyric tenor voice of beautiful quality, Mr. Echols knows how to guide it so that the message of the composer is so well brought out as to give entire satisfaction. His singing, too, revealed the musician and the artist. His delivery is excellent, his enunciation of English, French and German perfect, and he made a palpable hit with the auditors, which demanded two encores at the conclusion of the group. It was a debut that presaged many return engagements in these surroundings.

Marguerite D'Alvarez does not come to Chicago as often as her many admirers wish, but between her visits she always makes new strides in her art until today she stands in a class by herself. Heard in her first group, which consisted of Little Island, by Rachmaninoff, Bantock's The Celestial Weaver, Ireland's Sea Fever and Hageman's, Do Not Go, My Love, she disclosed anew her many vocal gifts, her musical intelligence and perfect enunciation of the text. Her success was emphatic and the applause a just reward for her remarkable work.

The third soloist, Gitta Gradova, is a young pianist of whom Chicago is justly proud. Heard by this reviewer in variations in D major (Handel). Why? (Schumann) and Brahms' G minor Rhapsody, she again impressed both by the force and the delicacy of her playing. Her interpretations were more than correct; they revealed a brainy young woman who has been especially well taught and who is as fluent in the classics as the moderns. She gave a splendid account of herself and was warmly received by her auditors.

It was with much pleasure that one noticed that Harrison M. Wild looks better now than he has in the last decade, and that under his forceful and magnetic baton the Apollos sing beautifully. The Apollo Club will go on in its career, as sufficient funds have now been raised, and it is hoped that in the future the management will see fit to engage as soloists musicians of the same calibre as those who appeared on the benefit program. The Chicago public enjoys oratorio when well given and with soloists worthy of the Apollo Club, but not with third-class singers as some that have been engaged in the last five years by the management of the

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Sunrise Service in Hollywood Bowl

HOLLYWOOD, CAL.—The fourth annual Easter Sunrise Service in the great open-air amphitheatre, Hollywood Bowl, attracted more than 50,000 worshippers for the noteworthy musical program that was arranged in the open hills, at dawn, by Mrs. J. J. Carter, president of Hollywood Bowl Association. Mrs. Carter invited Alice Gentle to be the soloist, singing Hummel's Hallelujah! and Inflammatus from Stabat Mater, with the Hollywood Community Symphony Orchestra and a chorus of 500 trained voices.

Hugo Kirchhofer, well known leader of community singing throughout Southern California, led the immense throngs in singing, then presented his excellently trained Hollywood Children's Chorus of 400 young singers, who appeared in the form of a great white "living cross" to sing Christ the Lord is Risen Today.

More than one thousand people were turned away from an overflowing Bowl. The service began with an organ recital at 4 p. m., broadcasted into the Bowl; then the Gloria Patri, by the Davis Sisters, standing on the very highest part of the rim of the Bowl, in flowing white robes, holding their golden trumpets toward the lightning East.

Mrs. Carter is just leaving Los Angeles on her second tour across the United States in the interest of community music. She will visit twenty cities, where she has been invited to address large groups and to speak over the large radio stations, telling the story of Hollywood Bowl and its achievements in democratizing symphony music. The

club. Oratorio must be given with fine oratorio singers in order to draw.

HAYDN CHORAL SOCIETY AT ORCHESTRA HALL

At Orchestra Hall on May 12 the Haydn Choral Society rendered Haydn's Creation and did it so well that the work greatly pleased the large gathering on hand. Haydn Owens, one of America's youngest yet most mature oratorio conductors, has well guided his organization, training his forces with a view of obtaining effects seldom noticed among choral societies. True, the Haydn Choral Society does not count many voices, but nevertheless a sufficient number to bring out climaxes forcefully, and so well trained as to bring out all the beauties contained in the work. Haydn Owens has been well trained, too, by his father, a distinguished choral conductor formerly of Chicago, and that he knows all the traditions of The Creation was manifested by his lucid, interesting and well proportioned reading. Probably next season the Haydn Choral Society will count as many tenors as sopranos, basses as altos, and then even greater results will be obtained by the young wizard of the baton that so well directs the chorus.

Of the soloists, Elsie Harthan Arendt deserves first place in this review. She sang all her solos with fine understanding and accuracy, and her gorgeous voice gave real pleasure to the ear. Mme. Arendt is often called upon by oratorio societies, as she always gives entire satisfaction. Paul Mallory sang the tenor part well enough, likewise William Phillips, the baritone role.

ELMER SCHOETTLE WINS APPROVAL

A promising young pianist was heard at the Friday noon recital at Kimball Hall, on May 1, in the person of Elmer Schoettle. Though but fourteen years old, young Schoettle's pianistic ability, coupled with fine natural talent, is quite in advance of his years and should carry him far along the road leading to success. The son of Gustav Schoettle, prominent music educator of Minneapolis, Elmer has been well guided in his musical career by his parents and is now in Chicago studying with Glenn Dillard Gunn. He gave excellent account of himself in Chopin, Liszt, MacDowell and Beethoven-Rubinstein selections and won the approval of the listeners, who insisted upon an encore.

NEW TRIO PLAYS IN WISCONSIN

The Reuter-Sametini-Wallenstein Trio appeared in Manitowoc (Wis.) on May 7, under the management of Mrs. Charles M. Gleason. This organization, although but recently formed, has been recognized as a fine ensemble group. Its Chicago concert last February won the instant approval and highest praise of all the critics. In addition to the ensemble numbers each artist played a group of solos.

KNUPFER STUDIO NOTES

Walter Knupfer announces a series of student recitals to close the season, the first to be given at Recital Hall, Fine Arts Building, on May 24. Pupils of Walter Knupfer, Anita Alvarez-Knupfer, Dorothy Eichenlaub and Cara Dana will present the program.

Recently Zerline Muhlmann-Metzger gave a studio recital at the Knupfer Studios presenting some pupils of her Opera Class in selections from Marriage of Figaro, Madame Butterfly, Pagliacci and L'Enfant Prodigue. Edith Kampel sang Voi che Sapete from Mozart's Marriage of Figaro, followed by a scene from Madame Butterfly. Lillian Mangles and Leah Wagner appeared to advantage in Madame Butterfly (as



Photo by Chas. W. Beam

HUGO KIRCHHOFFER, COMMUNITY SONG LEADER (CENTER), WITH MRS. J. J. CARTER ON HIS RIGHT; ALICE GENTLE, SOPRANO, ON HIS LEFT, AND THE DAVIS SISTERS ON EITHER SIDE.

fourth season of Symphonies under the Stars will be played in the Bowl this summer, beginning July 7, at the price of 25 cents a concert. The Bowl Symphony Orchestra, largely made up of players from the Los Angeles Philharmonic Orchestra, will be conducted at Fritz Reiner, Ethel Leginska, Howard Hanson, and other distinguished guest-conductors, including probably Sir Henry Wood of London, and Leopold Stokowski of Philadelphia.

Butterfly and Suzuki), singing the duet from the second act. Helen Ginsberg gained an ovation with a surprisingly dramatic rendition of the famous aria of the Prodigal Son, by Debussy. Esther Parker finished the program with scenes from Pagliacci.

Bertha Williams, pupil of Walter Knupfer, was chosen from twenty competitors as class pianist to perform at the commencement of the John Marshall High School in June.

BUSH CONSERVATORY NOTES

A special train will take the Bush Conservatory Symphony Orchestra with their friends to Streator, May 22, where

under the direction of Richard Czerwonky, the organization is giving two concerts for the Illinois Musical Teachers' Association. On the following Thursday evening, May 28, the orchestra will appear in Orchestra Hall for the final concert of its Chicago season, which will also be the formal commencement of the graduating class of 1925 of Bush Conservatory. In addition to the soloists, who are the prize winners of the recent contest of the conservatory, the graduates will receive their certificates, diplomas and degrees. The commencement address will be made by the president, Kenneth M. Bradley. This program is open to the public and will also be broadcasted from Station WMAQ for the benefit of non-resident friends of Bush Conservatory. The wave length is 448 meters; the time 7.15 Central Standard Time.

The final tests of the undergraduate competition of Bush Conservatory will be held at Bush Conservatory Recital Hall on Tuesday evening, May 26. Prominent Chicago musicians will act as judges for the award of the prizes, which in the piano and voice departments are a full season scholarship with an artist teacher, and in the violin department, a fine violin presented by Ferron & Kroepelin.

MUHLMANN SCHOOL OF OPERA

The program given May 10 by the Muhlmann Opera School at the North Shore Recital Hall was the twelfth of the monthly programs and the last of the season. The pro-



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gram opened with a violin sonata by Handel, the vocal numbers being English songs by Haydn, Logan, Denza and Squire. A poem by Bertha H. Graff was read by the authoress, followed by an aria from Don Giovanni (Il Mio Tessore) and the duet from the third act of Orpheus and Euridice. Scenes from the Magic Flute, by Mozart, were on the program in preparation for the matinee performance at the Studebaker Theater on June 14, when this opera will be given in condensed form with orchestra, scenery and costumes, by students of the opera school under Adolf Muhlmann's conductorship. Coleridge Taylor's By the Waters of Babylon, the final number, was given by members of the Mizpah Choir, of which Mr. Muhlmann is the organizer and leader. Mr. Muhlmann's choir competed in the Church Competitive Choral Festival at Orchestra Hall, Monday evening, May 18.

On April 23, three of Adolf Muhlmann's star pupils sang scenes from the second act of Madame Butterfly at the Sears-Roebuck Radio Station—Ruth Olt Wack, Berte Long and Isadore T. Mishkin.

The Sorority, Phi Sigma Alpha, gave a variety program at Kimball Hall on April 25, in which Ruth Olt Wack and Charlotte Olt Grist participated in a rough-and-tumble vaudeville song. One of the many numbers was The Story of a Crystal, the poetic text written by Miss Wack. The lovely princess in this sketch was played and sung by her; the Boy Minstrel was given by Charlotte Olt Grist, in which she had to sing, play and dance. Especially the Torch Dance was very effective. Isidore T. Mishkin impersonated the Prince, and in one of the next numbers sang the Figaro aria from Barber of Seville, which he had to repeat after he was recalled again and again.

From Wiesbaden, Germany, comes news to Mr. Muhlmann that Pearl Headord, a Chicago girl, who studied with this popular teacher for three years, is singing Nedda and Mimi with great success, with an Italian opera company contracted to give Italian operas in twelve cities of Germany.

CHICAGO COLLEGE OF MUSIC

An opera recital was given by forty students of Baroness Olga V. Turk-Rohn at Central Theater, May 3, at noon. The majority of this talent was crude when it reached the Baroness, but a performance was presented which ranked beyond the average of such, and in several ways eclipsed the usual renditions by students. The voices disclosed consistent and painstaking training, and the benefits were seen of the school employed and pursued by the teacher in obtaining quick results. As well as benefiting in the production of the voice they have advanced several steps in the school of acting



E. L. Ray photo
MILDRED WARNER,
winner of the Mason & Hamlin grand piano presented by Mason & Hamlin, Chicago.

and dancing. The program was interesting, varied, unique, and pleased a capacity audience. Those entitled to special mention are Rose E. Duskin, Rose Caslow, Arnetta Terry, Marie Eleanor Tuddy, Reva Rubin, Lillian Eleanor Kaplan, Marie Scanlan, Capianna Bond, Esvera Wulpert, Betty B. Davis, Walter Dreibrodt and George Bekar. Gertrude Wolf-Quentin disclosed a coloratura soprano of much beauty and color, ability to act and was an outstanding feature. The stage and students were under the direction of Baroness V. Turk-Rohn, whose pleasant personality pervaded the occasion. Assisting her were Charles Lurvey, who was at the piano, and Dr. Doroteo Kabayao, violinist. The Baroness is a member of the Chicago College of Music, Esther Harris, president.

ABRAHAM HAITOWITSCH IN RECITAL

A large and most enthusiastic audience heard Abraham Haitowitsch, blind violinist, in recital at Orchestra Hall on May 13. That he scored heavily with the listeners was not surprising, for Haitowitsch is a fine violinist who draws from his instrument a tone that is sweet and smooth, whose interpretations are sympathetic, artistic, and delivered with fine regard for tradition. Especially was the latter quality noticeable in his rendition of the Beethoven Kreutzer Sonata, with which he opened his program, and the Bach Unaccompanied Chaconne. Haitowitsch also played two groups of lighter numbers, which were not heard by this writer. The violinist had the expert assistance of Leon Benditzky at the piano and therefore received admirable support. Benditzky had opportunity in the Beethoven sonata for display of his fine art and thereby gained individual success.

AMERICAN CONSERVATORY ORCHESTRA

The American Conservatory Orchestra made its second public appearance of the season on May 14 at Kimball Hall, presenting an interesting program of high standard. Both the Schubert Unfinished Symphony and the Haydn D major symphony were played with surprising grasp of technical difficulties and fine expression. A feature of the evening was the fine rendition of the Mozart piano concerto by Florence Kirsch, a talented ten year old pupil of the piano department. Mae Willems, a blind soprano, sang the aria from Gounod's Queen of Sheba with fine effect, and Michael Yozavitas closed the program with a brilliant rendition of the first movement of Rubinstein's D minor piano concerto.

AMERICAN CONSERVATORY NOTES

The final contest of young pianists for appearance at the commencement concert, which will take place at the Auditorium, June 22, resulted as follows: Sonia Feldman, who will play the Weber Concertstück; Ethel Plentye, to play the Chopin F minor concerto, and Carl Broman, to play the Spanish Rhapsody by Liszt. The adjudicators were Howard Wells, Rudolph Reuter and Edward C. Moore.

The violin contests will be held May 25. Alma Mehus, former student of the Conservatory, gave a recital of genuine merit at the Unitarian Church, Minneapolis, Minn., April 23.

A dramatic recital was given by advanced pupils of A. Louise Suess at Kimball Hall May 12. Three short plays were presented—Sunset, by Jerome K. Jerome; How a Woman Keeps a Secret, by Dumont, and The Whole Truth, by Barker.

STULTS PUPIL ENGAGED FOR STUDENT PRINCE COMPANY

Benn Carswell, baritone, professional student of Walter Allen Stults, has been engaged for the Student Prince Company, playing here at the Great Northern Theater. In addition to his part in the male chorus, Mr. Carswell is understudying the part of the Count.

MARY WOOD CHASE SCHOOL RECITAL

Pupils of the preparatory and junior intermediate courses of the Mary Wood Chase School of Musical Arts gave two programs at Fine Arts Recital Hall, May 16. All participants showed the result of fine training through creditable work.

ELSE HARTHAN ARENDT AND SWEDISH CHOIRS

One of the chief features of the concert given by the United Swedish Covenant Choirs at Orchestra Hall, May 15, was the singing of Else Hartthan Arendt, one of the soloists. Through her exquisite rendition of Mozart's Alleluia, Mme. Arendt sang her way into the hearts of the auditors, who left no doubt as to their enjoyment. This popular artist understands just how the classics should be sung and at no time loses sight of tradition. A fine artist in the best sense of the word, Mme. Arendt wins success wherever she appears. She had the able assistance of Edwin Stanley Seder



WILLIE GOLDSMITH,
winner of the Conover grand piano presented by The Cable Company of Chicago.

at the piano. Later she sang a group of numbers by Hageman, Gwyther and MacFadyen.

Under the direction of Frank Earnest, the united choirs set forth enthusiastic singing and won the approval of the



CATHERINE WADE SMITH,
winner of the violin presented by Lyon & Healy, Chicago.

listeners. Philo Adams Otis' fine arrangement of the hymn, A Mighty Fortress, proved an admirable number and received excellent treatment by the choir. JEANNETTE COX.

Grace Wood Jess on Biennial Program

Among the California artists who are to appear upon the programs given at the biennial convention of the National Federation of Music Clubs this June in Portland, Ore., a well known name appears, that of Grace Wood Jess, singer of folk songs, who has been asked to give an entire program, an honor which few have received. Miss Jess is considered one of America's representative interpreters of folk songs and her programs reveal the full charm of the songs of the people, and also the fact that besides having a beautiful voice and charming manner she is an actress of note as well.

May Dates for Victor and Cedia Brault

The May engagements booked in Quebec for Victor Brault, baritone, and Cedia Brault, mezzo, included May 11, Grand Mere; 12, Shawinigan Falls; 13, Three Rivers; 14, Joliette; 17, Verdun; 18, Quebec. While in New York recently Mr. Brault sang for Willem Mengelberg, conductor of the Philharmonic Society, and was commended for his fine voice and artistic style of singing.

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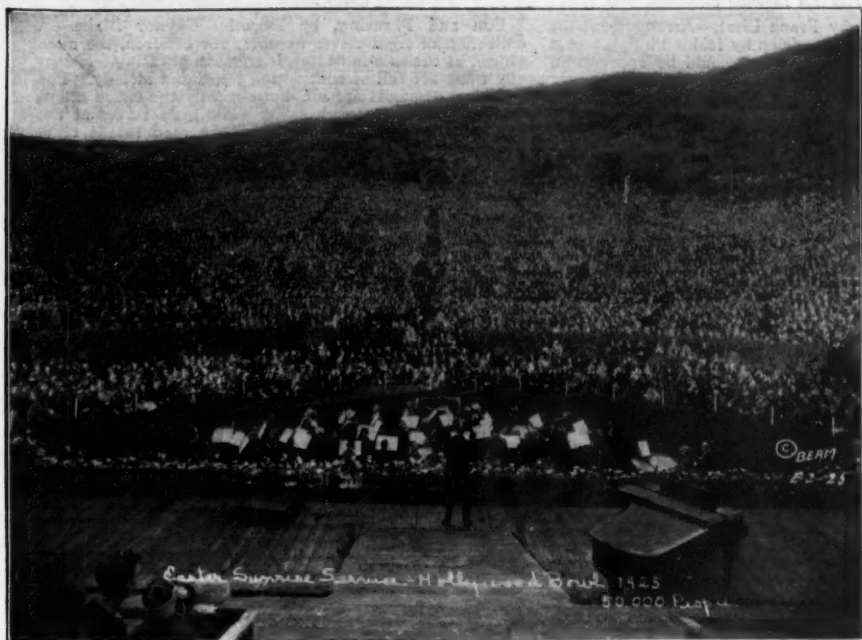
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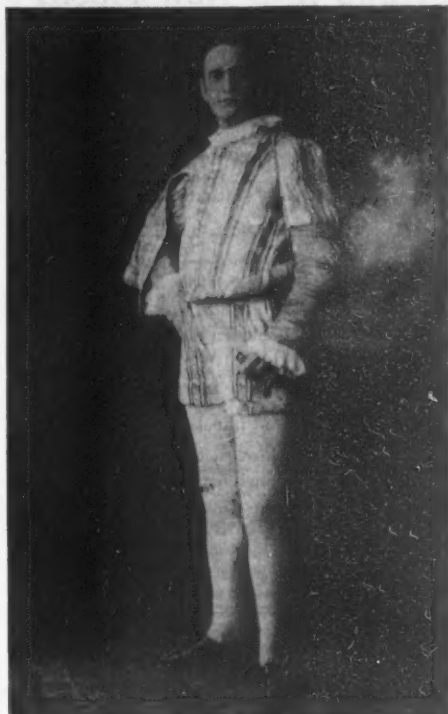
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50,000 PEOPLE GET UP EARLY.

The photograph shows an assembly of 50,000 people gathered in the Hollywood Bowl, Easter morning, for the annual sunrise service. The view was taken from the rear of the big stage on which a tall, thin, bald-headed chairman and a Knabe piano look rather lonesome. Later in the proceedings the piano was there to accompany Tito Schipa, who sang to the great satisfaction of all the thousands.

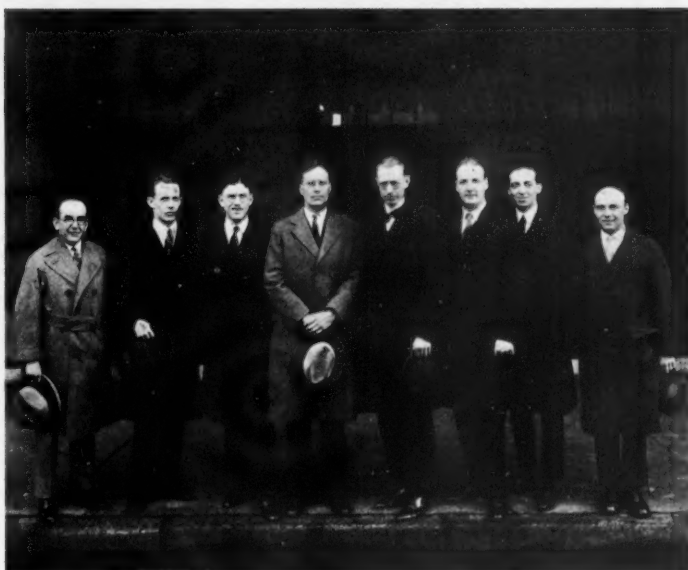


ARTHUR PHILLIPS,

pupil of Mme. Schoen-Rene, and leading tenor of the Landestheater of Schwarzburg-Rudolstadt (the only opera in Germany still financially supported by a court), sang 135 performances from October 1 to April 15, including the leading roles of Manrico, Pinkerton, Rudolf, Der Evangelin, Don Jose, the Duke in Rigoletto, etc. He was not only highly praised for his beautiful voice but also for his notable dramatic talent. Arthur Phillips studied for three years with Mme. Schoen-Rene, who brought him to the opera in Germany.

AMERICAN COMPOSERS AT ROCHESTER.

In the MUSICAL COURIER of May 7 there appeared a detailed account of the special concert given by the Rochester Philharmonic Orchestra at which compositions by six young American composers, selected by a jury from a large number submitted, were given a first hearing. This photograph, taken in front of the Eastman Theater, shows, left to right, Mark Silver, Adolph Weiss, George McKay, William Quincy Porter. Then comes Harold Hanson, director of the Eastman School of Music, who conducted the concert. Next to him is Donald N. Tweedy of the Eastman School faculty (one of whose works was played, though not submitted to the jury), and the remaining two are Aaron Copland and Bernard Rogers.



ELVIRA DE HIDALGO,

Spanish prima donna, who made a fine impression as guest with both the Metropolitan and Chicago opera companies last winter, has been in Paris this spring. She sang twice in Rigoletto at the Opéra and gave no less than fourteen programs of Spanish songs at Ganna Walska's Champs Elysees Theater as part of the series in which the artists appearing gave programs made up entirely of the works in which they particularly excelled. (G. L. Manvel photo.)

ESTHER DALE,

who has been engaged to give a recital on June 6 for the National Federation of Music Clubs, which is holding its convention in Portland, Ore., this year. Miss Dale has just completed an extensive concert tour and has many festive bookings for the summer and fall.



A. V. BROADHURST,

head of the English publishing firm, Enoch & Sons, is on his annual visit to America. He is spending his time between the New York and Toronto offices. Mr. Broadhurst is one of the most popular men in the publishing business, both with musicians and his fellow publishers.



ON THE NEW AMSTERDAM FOR OLD AMSTERDAM.

Here are some Hollanders on their way home for a summer vacation. One snapshot shows (left to right), Mrs. Mengelberg, Willem Mengelberg (Philharmonic conductor) and Thomas Denys (baritone), who came over especially to sing the Christus in Mr. Mengelberg's performance of the Bach St. Matthew Passion and made a decided impression doing it; the other picture shows Mr. Mengelberg with his Fidus Achates, Sam Bottenheim.



REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending May 14. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(Oliver Ditson Company, Boston)

Mother Mine, song, by E. S. Hosmer.
Mother-Angel and Queen (Pinsuti), for mixed voices, arranged by Arthur H. Ryder.

Mother Mine, for mixed voices, by E. S. Hosmer.

(J. Fischer & Bro., New York)

Mo' Bayou Songs, for voice, by Lily Strickland.

(E. C. Schirmer Music Co., Boston)

The Concord Anthem Book, for the use of mixed voice choirs in Protestant churches, compiled and edited by A. T. Davison and H. W. Foote.

A Wedding Cantata, for soprano and alto, with two flutes, oboe, cello and piano (J. S. Bach), arranged by Georg Schumann. English translation by C. Sanford Terry.

(H. E. Woodruff, Brooklyn)

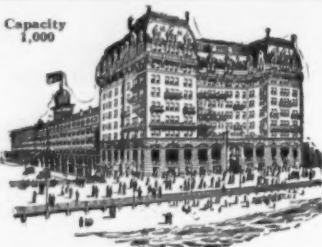
Woodruff Intensive Method for learning to play the piano, by H. E. Woodruff.

REVIEWS

(White-Smith Music Publishing Co., Boston)

Ring On, Sweet Chimes, words and music by R. Deane Shure.—A very brilliant and beautiful waltz song with

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(Durand & Fils, Paris; Fine Arts Importing Corporation, New York)

Valse de Mephisto, by Franz Liszt.—Arrangement for two pianos, four hands. Revision by Isidor Philipp. This new edition of the famous waltz should be appreciated by teachers.

Duets for two violins, by Pleyel.—Revision by Ed. Nadaud. A fine set of simple educational pieces, useful for teachers.

Chaconne, by J. S. Bach.—Transcribed by Raff. Revision by Isidor Philipp. A very attractive new edition with addition of fingerings, phrasings and expression marks.

(O. Flöschner Music Co., New York)

An Oxford Garden, by Mabel Wood-Hill.—A delightful little song to words of genuine poetic beauty by Sophie Jewett. The melody is good and the accompaniment unusually effective.

PIANO MUSIC FOR EARLY GRADES

The following is a collection of piano teaching material for the early grades. Every one of these is a volume containing from five to ten selections in the one cover. Without exception they are nicely published, attractively illustrated, and every thought given to making them as attractive as possible for children. This time of the year teachers should go over these selections carefully at their local dealer's in preparation for summer and fall work. It is in the leisure hours one can concentrate, thereby obtaining the best that is being published today.

(Clayton F. Summy Co., Chicago, Ill.)

The Story of Cinderella, by Ethel Lyon.—Six pictures for the piano, each one being two pages in length, or the average for a child's salon number. The titles are Cinderella's Sisters, The Prince and Cinderella, The Ball Begins, Colonial Slippers, The Happy Lovers, The Happy Ending. Attractive, descriptive music, well fingered and at the same time teaching various principles that are necessary in the development of the little musician. These can be easily mastered by advanced second grade students.

(G. Schirmer, Inc., New York)

Pretty Finger Studies, by Mathilde Bilbro.—Again we have some well thought out exercises by this musician who writes constantly for the child's study. The object is to develop strength and independence in the fingers. In other words, to teach precise and accurate technic. Many of these exercises are developed in various keys so that the idea is pretty well grounded in the mind. These studies can be given to beginners and used through the second grade. They should, of course, be used in conjunction with lighter solo pieces so as to take away the grind and drudgery of exercises.

Ten Short and Easy Special Studies, by Frances Terry.—Another collection of ten short and easy special studies, chromatics, scales, thirds, fifths, staccato, and broken chords are employed. An excellent volume for second and third grade students in conjunction with their salon pieces.

(Carl Fischer, Inc., New York)

A Day in the Life of a Child, by Jeannette L. Norman. A collection of seven numbers, entitled Seven o'Clock by the Cuckoo Clock, Off to School, etc. Each one is normal length, two pages, and at the beginning of most

of them is a little verse illustrating the descriptive music. Very simple and concise, for second grade work.

(Oliver Ditson Co., Boston)

Fun and Phrasing, by Dorothy Gaynor Blake.—A collection of eight clever numbers for children, the main object, as the title indicates, is to teach phrasing. Naturally these are full of contrasting tones and melody. The technical demands are nil, consequently the entire attention can be given to phrasing. The little verses at the beginning of each number are to be read to the child simply to stimulate the imagination. There are also black and white drawings which can be colored with crayons, this adding to the general interest in the collection. Dorothy Gaynor Blake has in the last few years contributed some of the most constructive and beneficial compositions for children.

Mr. and Mrs. William A. Taylor Entertain

The beautiful and spacious studios of the William Knabe Co., at 437 Fifth Avenue, were the scene of a brilliant affair on May 10, when Mr. and Mrs. William Arthur Taylor received about 250 guests at a dance and musicale. Mr. Taylor is connected with the Knabe Company and is one of the most popular men in the piano business, and his wife, known professionally as Lou Olp, is a gifted pianist. Rarely has there been gathered together so many notable representatives of the fine arts—poets, novelists, painters and musicians. An excellent dance orchestra furnished the music and in one of the large studios refreshments were served. Among the most prominent of those who attended were Mme. Clara Novello-Davies, Mr. and Mrs. Clarence Axman (Glady's Axman), Harry Archer, Vivian Donner, Howard Barlow, Emilie Frances Bower, Roberta Beatty, Amy Ashmore Clark and her son, Alexander Clark, Mme. Yvonne de Trevelle, Penelope Davies, Mr. and Mrs. Arthur Friedlander (Edna Kellogg), Fay Foster and her mother, Blanche Yurka, Hilda Gelling, Mr. and Mrs. Richard Hale, Sergei Klibansky, Charlotte Lund, Estelle Lieblich, Mrs. Berthold Neuer and her daughter, Minna, Crystal Waters, Anna Steese Richardson, Harry R. Spier, Mr. and Mrs. James Wolfe (Lilian Laufferty), Mr. and Mrs. Maurice Marks (Reta Weiman), Enid Watkins, Mr. and Mrs. Victor Young (Helen Davis), Nannine V. Joseph, George Reimherr, Mr. and Mrs. Edwin Franko Goldman and Rhea Silberta. The following contributed to the program, which was immensely enjoyed: Richard Hale, who sang a group of songs; Fay Foster, who, accompanied by the orchestra, played a waltz which she composed especially for Mr. and Mrs. Taylor; Helen Davis and Victor Young, who gave a group of songs in costume; George Reimherr, who offered a group of songs, and Vaughan de Leith (Mrs. Livingston Geer) sang four of her inimitable songs, which were a special delight. Lou Olp accompanied Mr. Hale.

BOSTON

(Continued from page 25)

much in his favor. His technic is fluent, his tone of good quality. He plays, moreover, with imagination—witness the melodic sense that he brought to the Chopin group, the heroic flavor that stamped MacDowell's sonata, the subtle beauty that he revealed in the pieces from Debussy. There is room for improvement in Mr. Mackey's management of transitions from one effect to another. As yet he appears to recognize no middle ground. When this promising pianist has added moderation and greater subtlety to his interpretations he will be an artist well worth watching.

ONDRICEK SCHOOL HAS TENTH ANNIVERSARY

The tenth anniversary concert of the Ondricek School of Violin Art took place May 7 in Jordan Hall, with Marjorie Posselt, a member of the faculty, as assisting artist, and Emanuel Ondricek, founder and director of the school, conducting. Aside from the group of solo pieces played by Miss Posselt, the program comprised Bach's lovely concerto for two violins and piano, played on this occasion by eight violins and piano; three pieces arranged by Mr. Ondricek, played by eighteen violins; a Fantasia for violin and orchestra with solo obligato (Miss Posselt), by Joseph Lauber; a minuet for four violins by Mr. Ondricek, played by the violin orchestra, and a Capriccio and Fugato for four violins by Hiller, played by nine pupils.

Mr. Ondricek has made substantial progress during the past decade. He has won a large following both in Boston and New York, and a number of his pupils have won marked success as concert violinists in this country and abroad. J. C.

Samuel Margolis Studio Notes

Samuel Margolis, New York teacher of singing, has had unusual success with his pupils this season. Anna Fiora, dramatic soprano, an artist-pupil, recently left New York for Milan, where arrangements have been made for her to sing before Toscanini, with the object of appearing in opera in Italy. Townshend Ahearn, baritone, who has been on tour with Blossom Time for the past eight months, returned to New York, and at once resumed study with Mr. Margolis. Erna Alma, contralto, another of Mr. Margolis' artist-pupils, is achieving much success on her concert tour of Canada.

James Wolfe, bass, one of Mr. Margolis' outstanding artist-pupils, scored unusual success with the Metropolitan Opera Company this season, as well as having made an excellent showing on the concert platform.

Popularity of Ralph Cox's Songs

Ralph Cox's new songs which are meeting with much success are In a Southern Garden, Brown Birdeen, and Garden Gossips—the last a gay little song, full of vivacity and fanciful humor. A new edition of this song was necessary one month after its first appearance.

Marguerita Sylva sang Somebody Loves Me twenty-four times in one week at the new Fox Theater in Philadelphia with "a riot success." Brown Birdeen scored a hit as sung by Ethel Grow at her recital for the Washington Heights Musical Club of New York. Edith Romaine's singing of Aspiration at a recent New York concert was received with such enthusiasm that the song had to be repeated.

At Louis Graveure's Aeolian Hall recital, Ralph Cox's Sylvia was one of the outstanding numbers.

ACROSS THE COUNTRY

Allentown, Pa.—Matthias Cooper, of Milwaukee, pupil of Homer Nearing, gave a piano recital, May 4, before a large and enthusiastic audience. His program was varied including a number of unusual modern works. Mr. Cooper's own scherzo was repeated after incessant applause and several encores were added.

A program of considerable interest was given recently at Copley by Amy DeGroot, contralto; Lionel Farney, violinist; Elloda Kemmerer, pianist, and Robert Balliet, reader. Of particular interest was Mrs. DeGroot's singing of a German group; Mr. Farney's own composition, Romance, and Miss Kemmerer's distinctive accompanying.

Louise Lerch, pupil of Madame Sembrich, appeared in recital here, April 27, accompanied by Edward Harris of New York.

Mary Vaughn's recent playing before the Four Square Club has occasioned much favorable comment.

Lillian Hunsicker, soprano of Allentown, recently took part in a recital at the LaForge Studios in New York.

Amherst, Mass.—Gilbert and Sullivan's Mikado was given in the College Hall of Amherst College recently, presenting a chorus of 200 and an excellent cast.

Athens, Ala.—Certificate piano recitals took place at the department of Fine Arts, Athens College, on May 6 and May 8, which are deserving of special mention. Those participating were Myra Courington, Willie Mae Johnston, Lorine Henderson and Sarah Orman.

Bainbridge, Ga.—A Community Sing, given under the direction of Elizabeth Gilbert, soprano and conductor, in Willis Park, featured Music Week celebration here and brought out several thousand people. Participants were Miss Gilbert, Lester Bush, baritone; the Euterpean Club, and others. Orchestral accompaniments were played by Cooters' Owls Orchestra, local organization, and piano accompaniments were rendered by Mrs. E. O'Neal. The event was sponsored by the Board of Trade, Kiwanis, Lions and Business and Professional Woman's Club, and Friends of Music.

Sacred vocal concerts for Sunday afternoons during the summer season are being sponsored by the Board of Trade and other organizations of Bainbridge.

Under the auspices of the Woman's Club, a musical program was presented at the Dole gardens for the benefit of an educational fund. Elizabeth H. Gilbert was in charge of the program.

Bangor, Me.—The Bangor Symphony Orchestra elected its officers on May 4 as follows: President and conductor, Adelbert W. Sprague; vice president, William MacC. Sawyer; clerk and treasurer, Benjamin T. Shaw; directors, A. Stanley Cayting, Henry F. Drummond, James D. Maxwell, Alton L. Robinson, William MacC. Sawyer, Benjamin T. Shaw, Adelbert E. Sprague. The symphony will begin its thirtieth season in October.

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Cleveland, Ohio. (See letter on another page.)

Cleveland, Ohio.—A new studio building known as Carnegie Hall has just been opened in Cleveland. It is a twelve story building and there are two small recital halls, surrounded by studios of various sizes. It is also planned to have a large auditorium on the roof for concerts and social affairs. The lower seven floors are planned for musical activities.

Columbia, Mo.—The University Glee Club, under the direction of Prof. Herbert Wall, sang as a feature of Journalism Week. The contest number, Come Again Sweet Love, which won for the club the Missouri Valley championship this season, was nicely rendered, the thirty-five members singing in perfect accord and enunciating clearly. A duet by Ben Symon, tenor, and Leonard Stokes, baritone, This Solemn Hour, from La Forza del Destino, was sung with so much musicianship and artistic aplomb that it had to be repeated. Both boys are pupils of Professor Wall. The club has appeared in concert in St. Louis, Jefferson City, Columbia and Moberly within the last two weeks.

Recently the University Military Band gave a concert on Francis Quadrangle. The band is composed of fifty-two pieces under the direction of Prof. George Venable. The entire program was pleasing, each number being enthusiastically applauded.

An interesting program was presented recently by six pupils of the Rose Venable Junior Music Club at the home of Prof. and Mrs. George Venable. The participants were Irma McAllister, Charlotte Johnston, Betty Johnson, Margaret Almstedt, Staunton Calvert and Rosalind McPherson. The musicianship of the entire group revealed careful training.

Council Bluffs, Ia.—Maude Graham Bell did her bit for National Music Week, May 3-9, by presenting at her studio various promising pupils in piano recitals. Among those participating in these commendable events were Phyllis

Wheeler, Betty Mayne, Vecelia Adams, Barbara Alberti, Jean Elizabeth Mitchell, Mary Virginia Wickham, Elizabeth Blythe Harrison, Charles R. Hannan, Avis, Dorothy and Doris Sullivan, Beula Russel, Wm. Harris, Jean Mitchell and Hazel Lloyd.

Denver, Col. (See letter on another page.)

Houston, Tex.—Barbara Lull, nineteen year old violinist, created a furore when she recently appeared with the Kansas City Symphony here. She is a Houston girl, though her varied engagements have carried her far, her last year having been spent concertizing in England, Germany, Holland and France. Miss Lull at the age of fifteen came to New York and was accepted as a student by Leopold Auer. She also studied under Alexander Bloch for three years. Plans are now being made for her New York debut in October.

Lincoln, Nebr.—The school of fine arts of the University of Nebraska presented Elizabeth Luce, violin pupil of Carl Frederic Steckelberg, in a senior recital on May 12 at the Temple Theater. Earnest Harrison was at the piano. Miss Luce is a student of high musical attainment and she gave an artistic program.

Los Angeles, Cal. (See Music on the Pacific Slope.)

Martinsburg, W. Va.—A feature of the recent music week that was outstanding here was the program of songs which Dr. G. B. Geyer sang before the Wednesday Afternoon Club at the home of Mrs. Wilson P. Sperow.

Newark, N. J.—An impromptu concert was given recently by the fifth and sixth grade children of the Robert Treat School which was arranged by Bessie Rasnick Kirsch. The playing of these children was a credit to her. Jessie G. Doty has accomplished much toward furthering the study of music in this school where regular sessions in music and music appreciation are held once a week.

On May 14, Louisa Westwood, director of music of the public schools here, conducted the first recital of the musical activities of the Junior High Schools.

A splendid participant in Girls' Week was the girls

orchestra of South Side High School, conducted by Minnie Kingel and its director, Philip Gordon, who is to be praised for his excellent work.

New Haven, Conn.—James R. Schlegel, baritone, with Signe Nordin, pianist, gave a joint recital at the English Lutheran Church on May 4. Mr. Schlegel has a voice of mellow resonance, range and skill in delivery. His singing is intelligent and expressive. Miss Nordin played with her usual mastery and poetic feeling for quality of tone and phrasing. Both artists are students of the New Haven School of Music.

San Antonio, Tex. (See letter on another page.)

Quebec, Canada.—L'Union Musicale presented an artistic program at St. Jean Baptist Church, April 28, directed by Henri Dugal. J. Arthur Bernier, as organist, left nothing to be desired.

Vladimir de Pachmann thrilled a large audience at the Chateau Frontenac Concert Hall, May 4. De Pachmann took the audience into his confidence. His interpretation of an all Chopin program proved him a great musician.

Waterville, Me.—The Waterville High School Orchestra carried off the silver cup offered by the Boston Kiwanis Club at the first annual convale of musical organizations of New England held in Boston on May 9. The orchestra was directed by Dorothy H. Marden.

Dubinsky Studios' Summer Term

The Dubinsky Musical Art Studios announce a special summer term of six weeks, beginning June 15, with the following eminent instructors: Nicholas Nicolioff, piano; Max Bloch, voice; Toscha Fidelmann, violin, and Vladimir Dubinsky, cello and ensemble. Assistants for beginners are provided, and the fine reputation of this school and the eminence of the instructors should attract many students.

Abby Putnam Morrison Married

Abby Putnam Morrison was married to William Wood Ricker on May 13 at the Madison Ave. Presbyterian Church.

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FRANTZ PROSCHOWSKY

Author of "The Way to Sing."—Published by C. C. Birchard, Boston, Mass.

Amelita Galli-Curci Says:

THE AMBASSADOR—NEW YORK

February 23, 1923.

Dear Mr. Proschowsky—
Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,
AMELITA GALLI-CURCI.

GALLI-CURCI

Phone Endicott 0139

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TOTI DAL MONTE THE CLOU OF MONTE CARLO'S ITALIAN OPERA

A Retrospect of a Brilliant Season—Ballets, Concerts and Recitals in Abundance

MONTE CARLO.—The opera at the Monte Carlo Casino has just closed with a series of Italian operas forming the climax of an unusually successful season. These magnificent performances included Tosca, Madame Butterfly and The Girl of the Golden West, and Donizetti's Lucia di Lammermoor, in which the star whom M. Gunsbourg has secured as the clou of this Italian series, Mme. Toti dal Monte, sang the title role and was duly acclaimed.

Looking back upon the season as a whole, a great deal of credit is due to M. Raoul Gunsbourg for what has been accomplished during this ten weeks. Although a number of changes from the program originally announced became necessary, these hardly affected the success of the season, which was significant as a definite effort in the direction of the high artistic niveau. Not only the general public but also the connoisseurs had an abundance of enjoyable events, among which the first performance anywhere of Maurice Ravel's masterpiece, L'Enfant et les Sortilèges, opened an entirely new vista, while the sumptuous production of Redding's Fay-Yen-Fah and the lovely little opera by Gustave Gracie, La Mouette d'Armor, were the source of genuine delights.

Besides these absolute novelties we have also heard, for the first time in Monte Carlo, Le Hulla, by Marcel Samuel-Rousseau, and Un Début, by Belletot, a somewhat bizarre but original work. The rest of the French repertoire included Carmen, Manon, Thais, Herodiade (Massenet), Samson et Dalila, Faust, Pelléas et Mélisande, Monna Vanna, and scenes from Berlioz' Damnation de Faust.

AN INTERNATIONAL LIST

Among the Italian works sung during the season, besides those named above, are Verdi's Otello and Leoncavallo's Pagliacci. Two Russian works, Rubinstein's Demon and the third act of Borodine's Prince Igor, were done in Russian. The one German work of the season, Lohengrin, was sung in French. The performances of these operas have aroused real enthusiasm among the international public representing nearly every corner of the earth.

Among the artists who have been heard, Mlle. Lucy Berthrand achieved a very great success as Manon, and as Fay-Yen-Fah, which role was created by Fanny Heldy of the Paris Opéra; Mlle. Gaudy was the lovely creator of the role of the child in Ravel's new work; and Mme. Kousnetzoff was a fantastic Carmen, an unusual Thais and a touching Tamara in Rubinstein's Demon. Mlle. Maria Alexandrovicz, who made an Elsa of traditional purity, also sang Thais, Marguerite, Nedda, and created the role of Yvonnick in La Mouette d'Armor. Mme. Genevieve Vix, an artist of superior intelligence, was as remarkable in L'Heure Espagnole as in Pelléas et Mélisande, besides creating the principal role in Belletot's Le Début. And Mary Lewis, a young American singer, endowed the role of Micaela in Carmen with unusual charm.

DALLA RIZZA AND OTHER STARS

In the Italian repertoire there stood out particularly Mlle. Dalla Rizza as Tosca, as Butterfly and as Minnie in The Girl of the Golden West, while Toti dal Monte was of course the great sensation of the season, recalling by her ideal soprano as well as her transcendent virtuosity the days of Patti herself. Among the men M. Franz, the great tenor of the Paris Opéra, made a splendid Lohengrin and an impressive Samson, while Anseau, already well known in America, represented two great operatic figures, namely, John the Baptist in Herodiade and Prinziville in Monna Vanna. Vanni-Marcoux was the Athanaël in Thais, Golaud in Pelléas et Mélisande, Guido in Monna Vanna, Iago, and Scarpia; and Maguenat, the well known baritone of the grand format, distinguished himself in a variety of roles. A Russian tenor, Kaktins, impressively impersonated the Demon in Rubinstein's opera, as well as Prince Igor, and one should not forget to mention the Spanish tenor, Pedro Lafuente, in various Italian operas.

At the head of an excellent orchestra we have had alternating three conductors, namely Leon Jehin, the musical director, Victor de Sabata and Marc César Scotto. The chorus, justly famous, has been under the guiding hand of A. de Sabata, and a famous painter, Visconti, has been responsible for the scenery. All in all, Monte Carlo has preserved its reputation both by splendid performance and its ardent artistic interest.

EXTRA OPERATIC EVENTS

Aside from the opera, there have been a number of dramatic events of more or less importance, and the presentation, immediately after its premiere at the Paris Opéra, of the great historical film, the Miracle of the Wolves, with music by Henri Rabaud, who conducted the orchestra in person. There has also been an exceedingly interesting season of the Diaghileff Ballet, which is nearing its close and which will merit a separate report, and last but not least a series of classical and modern concerts, under the direction of Léon Jehin, the maître de chapelle to the Prince of Monaco.

During the course of the season M. Jehin has, however, suffered a serious indisposition and his place has been taken

by Victor de Sabata as well as M. Scotto, upon whom the Saturday symphony concerts, given with the collaboration of the opera chorus, as well as the concerts with small orchestra, given in the new music hall of the Casino for the members of the foreign colony, devolved.

EMINENT SOLOISTS

In the classical and modern concerts a number of eminent soloists were heard, among whom the best known in America are Edouard Risler, Arthur Rubinstein, Serge Prokofieff, pianist, and Paul Kochanski, violinist, also the famous French flutist, Louis Fleury. All of these, as well as the Italian cellist Arturo Bonucci, have also given recitals of their own. Besides, there has been no end of chamber music and no less than eight string quartets, including the local Quatuor de Monte Carlo, the Poulet Quartet of Paris and the Zimmer Quartet of Brussels, have made their appearance. The classical and modern concerts, which opened in the middle of November last, finish their season in the middle of May.

S. JASPARD.

VIENNA

(Continued from page 5)

lyric tenor of beautiful quality, and at its best in the tender piano effects which he freely bestowed upon his Wolf songs. His linguistic versatility and German diction are admirable.

Lyricism also is the dominating quality of Mona Bates' piano playing. The Schumann Kinderszenen were a series of beautifully polished miniatures, and the first movement of



STRAVINSKY'S PULCINELLA PRODUCED AT VIENNA

Stravinsky's free transcription of Pergolesi's music in his Pulcinella suite has been heard here as an orchestral work, but Vienna has just seen it in its original form, as a ballet. The figures are Gusti Pickler as Pimpinella and Toni Birkmeyer as Pulcinella. (Photo by Setzer, Vienna.)

the Moonlight Sonata was replete with atmosphere and poetry. The tremendous dynamic and technical display of Liszt's twelfth rhapsody came as a surprise and furnished conclusive evidence also of a flawless technical equipment.

PAUL BECHERT.

Concert Schedule of the Fontainebleau School

Camille Decreux, director of the Fontainebleau School of Music, announces the following series of concerts to be given in the new concert hall of the palace this summer: June 30, organ recital by Ch. M. Widor (inauguration of the new organ); July 2, concert by Gabriel Pierné; 6, organ recital by Joseph Bonnet; 9, concert by Paul Paray; 13, concert by Marc Delmas; 16, concert by Philippe Gaubert, conductor of the orchestra of the Paris Conservatoire and of the Paris Opéra; 23, Saint-Saëns program, arranged by Isidore Philipp; 27, concert by Paul Dukas; August 3, organ recital by Marcel Dupré; 10, program of American compositions; 13, pianoforte recital by Robert Casadesu; 17, vocal and violin concert by Gabriel Paulet and Simone Hersaut; 24, concert by Rhene Baton; 27, organ recital by M. Jacob; September 3, vocal and pianoforte concert by Hilda Roosevelt of the Paris Opéra and Marie Darre; 10, program of compositions by Gabriel Fauré.

Oegin Returning in October

Concert Management Arthur Judson has received word that Sigrid Oegin will return to America early in October. According to present plans, her tour will start in the Middle West a few days after her arrival.

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- BEULAH B. CROWELL, 201 Wellston Bldg., 1506 Hadiamont Ave., St. Louis, Mo. Summer classes, June, July, August.
- MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.
- DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.
- ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio. Cincinnati Conservatory, June. Information about other classes on request.
- BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.
- IDA GARDNER, 15 West Fifth Street, Tulsa, Okla., June.
- GLADYS MARSALIS GLENN, 1605 Tyler Street, Amarillo, ex. April, Amarillo; June, Albuquerque, N. M.; July, Amarillo; August, Boulder, Colo.
- MAUDELLER LITTLEFIELD, Dunning School of Music, 3309 Troost Ave., Kansas City, Mo. Normal Class Jan. 5, 1925.
- CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill. Normal Classes, Dallas, Texas, June 1st. Chicago, July, August and September.
- HARRIET BACON MACDONALD, 825 Orchestra Bldg., Chicago, Ill. Dallas, Texas, June 1; Cleveland, Ohio, July 6; Detroit, Mich., August 10.
- MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore. April 1st, June 22nd, Aug. 1st.
- MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas. Normal Classes, Dallas, June 1; Denver, Colo., July 20.
- MRS. U. G. PHIPPEN, 1536 Holly St., Dallas, Tex. Normal Classes: Dallas, June and August; Ada, Oklahoma, July.
- VIRGINIA RYAN, 940 Park Avenue, New York City.
- MRS. STELLA SEYMOUR, 1219 Garden Street, San Antonio, Tex.
- ISABEL M. TONE, 626 S. Catalina St., Los Angeles, June, 1925.
- MRS. S. L. VAN NORT, 224 Tuam Ave., Houston, Texas.
- MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

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MECCA HALL.
 "There have been notices several times of musical events to take place in Mecca Hall. Will you tell me where that hall is located, as I have not found anyone yet who ever heard of it until they read the name in the newspapers?"
 Mecca Hall is located in the new Mecca Temple, at 130 W. 56th St., New York City. It is a new building only recently completed; it is very spacious, seating over 4,000 people, has two galleries, and is altogether a fine addition to the halls of New York City available for entertaining purposes. In fact, New York City is not famous for its halls, and it is a pleasure to know that there is one now where large audiences can be accommodated.

NAMES IN OPERA
 "Will you kindly tell me how to pronounce correctly the enclosed list of names from operas? Thanking you for the same."
 Heinrich von Ofterdingen, Hine-rik-h fon Oaf-ter-ding-en.
 Eisenach, I-zen-akh-h.
 Wolfram von Eschenbach, Voll-fram von Ez-shen-bakh-h.
 Walter von der Vogelweide, Vahl-ter fon der Fogel-vy-deh.

MUSIC ON THE PACIFIC COAST
 "Can you inform me if there will be any cheap rates for those who intend visiting the Pacific Coast this summer, for the various musical events that are mentioned as about to take place? I would like to visit Portland and then go to Los Angeles for the opera season that has been announced, but it is so expensive that unless rates are made for the visiting musicians it does not seem as if there could be a very large representation from the east." Perhaps your local railroad ticket office would furnish you information as to prices for the round trip to Oregon, California and return. A special train is leaving Chicago on May 31, stopping at several points of interest en route. This year is the biennial convention of the National Federation of Music Clubs which meets at Portland, Ore., early in June. There should be a large attendance.

Norfleet Chamber Music Camp in Arkansas
 The attractive announcement of the Norfleet Trio Chamber Music Camp for girls, at Sulphur Springs, Ark., from July 1 to September 1, is attracting attention. It is planned for girls who desire to combine vacations with cultural training. Not only will pupils study piano, violin, viola and cello, but they will also hear standard classical and modern works, will themselves take part in group playing, and hear the leading available artists. It is planned to have memory con-



NORFLEET CHAMBER MUSIC CAMP FOR GIRLS
 at Sulphur Springs, Ark.

tests, pageants of musical history, folk dancing and group singing. There will be a specialist in charge of all sports, including golf, tennis, basketball, horseback riding, boating, swimming, etc.

The camp cottages are built on the hillside overlooking the lake, and are equipped with electric lights and baths. Parents may also obtain excellent accommodations in a nearby hotel. Daily lectures and concerts by noted artists are planned for the four weeks from July 15 to August 15.

Elena de Sayn String Quartet in Concert
 The Elena de Sayn String Quartet gave an evening of music in Washington, D. C., on April 15, and was so well received that the program was repeated by request on May 2. The personnel of the quartet includes Elena de Sayn, first violin; Frieda Irwin, second violin; Lydia Brewer, viola; and Herman Sevely, cello. Miss De Sayn will conduct a master class in Asheville for six weeks, beginning June 1.

Laros Plays at Alma Mater
 Earle Laros, pianist, played during Music Week at his Alma Mater, Easton High School, for the upper-class assembly. He was accorded an ovation, and had an appreciative audience of students as well as townsmen. His well arranged program included the Bach gavotte, a group of Chopin etudes, and numbers by Grieg, Debussy, Rachmaninoff, Goossens, Moussorgsky, Delibes, and Liszt.

Martin Artist a Contest Winner
 An interesting song recital was given recently at the Pittsburgh studio of Mrs. James Stephen Martin. The pupils taking part in the program were Anne Woestehoff, contralto; George Kirk, baritone, and Earl Mitchell, accompanist. Both singers displayed excellent vocal qualities and were a credit to the painstaking teaching of Mrs. Martin. Arthur Anderson, bass-baritone, another Martin artist, was one of the winners in the district contest held by the National Federation of Music Clubs.

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N. F. M. C. PORTLAND CONVENTION PROGRAM

Session Begins June 6—American Premier of The Echo a Feature—Many Interesting Events Planned

The following list of scheduled events will serve to give some idea of the enticing bill of fare that is being offered



MARJORIE DODGE,
to be Yvel in The Echo.

delegates and guests to the N. F. M. C. convention at Portland, Ore., during the week beginning June 6:

SATURDAY, JUNE 6**MORNING**

Meeting of the board of directors, National Federation of Music Clubs; Preliminary Young Artists' Contests all day; Luncheon.

AFTERNOON—JUNIOR DAY

Juvenile and Junior Conference; Young People's Concert, Ashley Pettis, pianist.

EVENING—CIVIC AUDITORIUM

Organ recital; State Flag Pageant—America the Beautiful; Greeting, Mrs. Frank M. Taylor, chairman local board; welcoming address, Oregon State or City Official; Greeting and introduction of national president; response and introduction of National Board members, District and State presidents, Mrs. John F. Lyons, president Na-

offered by the St. Cecilia Society of Grand Rapids, Mich. (artist to be announced); Reports continued; Folk Songs of all Nations in costume, Grace Wood Jess; Drive, "One hour in the open."

EVENING—CIVIC AUDITORIUM

Symphonic poem, The Pit and the Pendulum, by Stephen Randolph (prize composition offered by Harmony Club, Fort Worth, Texas), Edgar Stillman Kelley and Portland Symphony Orchestra.

World premiere of the American opera, The Echo. Frank Patterson, composer and librettist. Artists: Marie Rappold and Marjorie Dodge (sopranos), Forrest Lamont (tenor), Lawrence Tibbett (baritone), Walter Henry Rothwell (conductor and general director), Katherine Laidlow (ballet mistress), William H. Boyer (chorus director), Portland Symphony Orchestra, chorus and ballet.

WEDNESDAY, JUNE 10**MORNING—CIVIC AUDITORIUM**

Board meeting.

EDUCATIONAL DEPARTMENT

Singing; Reading of minutes; Greetings—Educational Chairman of Oregon Federation of Music Clubs; Report, Course of Study and



Photo © Elsin.

MARIE RAPPOLD

to create the role of Acantha in The Echo.

Demonstration; Report, Public School Music; Address, The American Boy in Music, Glenn Woods, director of music, Oakland Public Schools; Short address from Divisional Chairman—subject, Ideals and Ambition of Department Work; Educational luncheon.

AFTERNOON

Report, Church Music; Report, Music Settlement School; Music, guest artist; Report, Music in Industries; Report, Pageantry; Concert, Fortnightly Chorus of Cleveland, Ohio; Closing drive, "One hour in the open."

EVENING

Banquet.

THURSDAY, JUNE 11**MORNING—CIVIC AUDITORIUM**

Board meeting.

FINANCE AND LEGISLATIVE DEPARTMENTS

Singing; Reading of minutes; Report, Finance Department; Report, ways and means committee; Report, budget committee; Address,

**FORREST LAMONT,**

who will sing Theudas in The Echo.

C. M. Tremaine; Report, Endowments and Special Memberships; "Financing the Federation"; Report, legislation committee.

JUNIOR DEPARTMENT

Report, Junior Department; Half hour recital, eminent artists; American Music Department luncheon.

AFTERNOON**AMERICAN MUSIC DEPARTMENT**

Concert, Los Angeles Woman's Lyric Club; Report, American Music Department; Report, International Reciprocity; Report, Opera; Report, Orchestra; Report, American Composers; Report, Fellowship for Composers; Report, Young Artists' Contests; Program by

National Winners—presentation of prizes; Drive, "One hour in the open."

EVENING—CIVIC AUDITORIUM

Organ recital; Presentation of prizes to composers; American music concert, Kathryn Meisle (contralto), Ashley Pettis (pianist); Supper and frolic, Past Presidents' Assembly.

FRIDAY, JUNE 12

MORNING—CIVIC AUDITORIUM

Singing; Reading of minutes; Address, The Place of Music in a Community; Recreation program, Roy C. Winton, district representative Playground Association of America; Music.

PUBLICITY DEPARTMENT

Report of national chairman; Report, Program Exchange; Discussion of Official Bulletin; Report, resolutions committee; Report, election board; Luncheon.

AFTERNOON

Report, Past President's Assembly; Announcement of election of national officers and formal closing of Fourteenth Biennial; Program by San Francisco Chamber Music Society.

EVENING—CIVIC AUDITORIUM

Organ recital; Operetta, under the direction of William H. Boyer, supervisor of music, Portland Public Schools.

SATURDAY, JUNE 13

All day, scenic drive and supper, by invitation of the Portland committees.

The final report will be: And a good time was had by all! Fortunate are those who are able to be present.

Chicago Musical College Engages Gordon Campbell

Gordon Campbell, well known pianist-accompanist, has just been engaged by the Chicago Musical College for five years, his contract beginning September 14, 1925.

The above announcement is one of the most important recently issued by the school so well managed by Carl D. Kinsey, as Mr. Campbell has won an international reputa-



GORDON CAMPBELL

tion not only as an accompanist but also as a pianist. As accompanist, he has played for such well known artists as Vittorio Arimondi, Pablo Casals, Charles W. Clark, Julia Claussen, Marguerite D'Alvarez, Royal Dadmun, Edna Delima, Dora De Phillippe, Frederik Frederiksen, Marion Green, Arthur Hackett, George Harris, Jr., Hans Hess, Emma Hoyt, Edward Johnson, Olive Kline, Waclaw Kochanski, Carolina Lazzari, Francis Macmillen, Sibyl Sammis MacDermid, George Meader, Herbert Miller, Rosalie Miller, Nina Morgana, Lambert Murphy, May Peterson, Vera Poppe, Marie Rappold, Cantor Josef Rosenblatt, Titta Ruffo, Leon Sametini, Helen Stanley, Lucille Stevenson and Victor Young.

Mr. Campbell returned to Chicago last fall after spending two years in Germany, Austria, France and England. While in Europe he coached many artists of international renown besides teaching a large class and playing in one of Berlin's leading churches, where one of his students was the soloist. He brought back not only a great quantity of vocal and instrumental novelties, but also several works yet in manuscript form which will prove of great interest to artists and students. As a coach, Gordon Campbell has long been recognized as an authority, as it was about him that one of

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America's most prominent critics wrote: "Gordon Campbell knows the voice."

At the Chicago Musical College, besides teaching piano, accompanying and coaching, Mr. Campbell will arrange programs for singers, violinists and cellists. His successes since he has come back from Europe have been so marked that Carl D. Kinsey made him a very flattering offer to teach at the Chicago Musical College, where, no doubt, Mr. Campbell will be one of the leading lights, as he has been wherever his services have been secured.

Soder-Hueck Artist in Joint Recital

In honor of music week, Anna Reichl, lyric soprano, gave a joint recital with Henry Pedreira, Spanish pianist, at the Wurlitzer Auditorium on May 7. The interesting program was greatly enjoyed and appreciated by a large, attentive audience.

Miss Reichl, who possesses a soprano voice of warmth and beautiful vibrant quality, after singing an aria from Herodias, aroused such enthusiastic applause that she had to add an encore, giving Musetta's charming Valse Song, from La Bohème. Her group of songs, O mio Bambino Caro, Quel Russetto, Charming Chloe and Kreisler's Cradle Song gave delight, especially the last number, which had to be repeated. Edna Sheppard gave splendid support as accompanist.

The young pianist, an artist-pupil of Sigismund Stojowski, played with good technic and temperament, also revealing talent. His program ranged from Chopin's Valse Brillante to some compositions of his own, a Nocturne, In the Woods, and Dance of the Gnomes. He concluded with a group of Spanish dances by Granados and a Spanish Caprice by Nagues, earning well deserved applause.

Peterson Recital Wins "Overwhelming Praise"

After May Peterson's recital in Manitowoc, Wis., recently, Mrs. Charles M. Gleason, of the local music club, wrote the singer's managers, Haensel & Jones: "I must tell you that the May Peterson concert was an unqualified success. I knew it would be good but I didn't expect such overwhelming praise from every possible source."

Kelberin Recitals at Malkin Conservatory

A series of recitals by Alexander Kelberin, pianist, member of the faculty of the Malkin Conservatory, began on May 10, when he played works of the classical and romantic schools, as well as those of living composers.

Busy Summer for Richard Hageman

Richard Hageman, general musical director of the Los Angeles Grand Opera Company, prominent vocal coach and accompanist, will keep his New York studios open until June 26, when he will leave for Chicago to teach at the Chicago Musical College as a member of the Summer Master School.

In August Mr. Hageman will conduct the Fairmount Park Symphony Orchestra in Philadelphia, which orchestra is made up of members of the Philadelphia Orchestra. This will be Mr. Hageman's third consecutive season as conductor of this orchestra. Immediately at the end of his engagement in Philadelphia, he will leave for Los Angeles, holding a master class there during September prior to the Los Angeles grand opera season. He will return to New York and re-open his New York studios, at 257 West Eighty-sixth Street, on October 15, and many artists have already engaged his services for next season as vocal coach and accompanist at their recitals.



RICHARD HAGEMAN

Institute of Musical Art Concert

On May 16 an interesting concert was given in the concert hall of the Institute of Musical Art, 120 Claremont avenue, New York City. The program consisted entirely of original compositions by students of the Institute, comprising works by Genieve Hugel Lewis, Theodore Sherer, Franz Hone, Benjamin King, Herman Katims, Raymond D. Vickers, Howard Talley, Wesley Sonntag, Phyllis Krauter, Maurice Popkin, Lillian Fuchs, Abraham Samilowitz, Helen Croll, Ruth Cairns, William Rosza, Ronald Murat, Bernard Rogers, Theodora Theobald, and Louis Greenwald.

There were numbers for piano, organ, cello, piano quartet, violin string quartet, and voice. The young composers were sincerely applauded and deservedly so, for the works presented were surprisingly meritorious.

Suzanne Kenyon with Culbertsons

Suzanne Kenyon, soprano, is under the management of Harry and Arthur Culbertson for the coming season.

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Rubinstein Club's Twenty-second Annual White Breakfast

The twenty-second annual White Breakfast, given on May 9 by the Rubinstein Club, Mrs. William Rogers Chapman, president, at the Waldorf-Astoria, was a brilliant affair. Preceding the breakfast the president, officers and honored guests received in the Astor Gallery. At twelve-thirty Mrs. Chapman and her party were ushered into the main ball room by the Gloria Trumpeters. There the scene was one of spring gaiety indeed. The entire place had been transformed into a veritable garden bower, with white trellises, hung with greens and a profusion of flowers, and with attractive baskets of flowers and candles on each table. Mrs. Jesse W. Hedden was responsible for the lovely decorations. About 1,500 members and guests attended. During the breakfast music was rendered by the Gloria Trumpeters, alternating with the Stringfield Ensemble.

Preceding the breakfast the Doxology was sung, the invocation was spoken by Rev. Robert Hugh Morris, and a few words of greeting were expressed by the president. Following the breakfast Mrs. Chapman introduced her guests of honor, including Rev. Robert Hugh Morris, Hon. Mrs. Florence E. S. Knapp, Major Albert P. Simmonds, Mrs. Albert P. Simmonds, Mrs. William Dick Spurburg, Mr. and Mrs. James Wolfe, Mrs. Richard E. Enright, Maud Morgan, Estelle Liebling, Joan Ruth, Caterina Gobbi, Jessamine Harrison Irvine, Mrs. Augustus Nulle, Marguerite Harrison, Duchess de Richelieu, Fay Foster, Mrs. William Jerome Toomey, Mrs. Marshall O. Terry, Louis R. Dressler, Col. James A. Moss, Mrs. James A. Allen, Helen V. Boswell, Mrs. W. A. Brumagham, Mrs. Walter S. Comly, Mrs. Henry Clark Coe, Mrs. Alexander H. Candlish, Mrs. Alfred W. Cochran, Mrs. F. Doane, Evelyn Goldsmith, Mrs. Eugene J. Grant, Mrs. J. H. Griesel, Mary Garrett Hay, Mrs. Theodore M. Hardy, Mildred Holland, Mrs. Leonard L. Hill, Marie Cross Newhaus, Mrs. A. N. Palmer, Mrs. Bedell Parker, Mrs. Louis Ralston, May Riley Smith and Mrs. Ralph Trautman.

At the conclusion of the breakfast the floor was very quickly cleared of the tables and a platform was raised in the center of the ball room for the concert program. Caterina Gobbi's lovely lyric soprano voice gave much pleasure. She sang with fine effect an aria from *Forza del Destino* and a group of shorter songs. She has artistry of style and a pleasing personality. B. Gagliano accompanied her at the piano. Margaret McKee, known as the

California nightingale, or more affectionately as "Mickey," was heard in two groups of her famous whistling solos and quite "brought down the house" with her remarkable work and her charm of manner. Alice Shaw was at the piano for Miss McKee. James Wolfe, Metropolitan Opera baritone, delighted with his rich, resonant voice and fine interpretation. Estelle Liebling accompanied him. The Marmes—the three sisters, Miriam, Irene and Phyllis—were seen in their unique, artistic and original drama dances. The Suite after Watteau (Mozart) was particularly lovely. There were also other numbers of varied character, but all most enjoyable and excellently presented. They were assisted by the Marmes Ensemble Orchestra. Dancing in the Astor Gallery from four to seven completed a most enjoyable afternoon.

POSTHUMOUS OPERA BY STANFORD HEARD

Published by the Carnegie Trust

LIVERPOOL.—An interesting event was the first performance, on April 30, of an opera by the late Sir Charles Villiers Stanford, entitled *The Travelling Companion*. The work has been published by the Carnegie Trust, the committee's report being that it is a "light romantic opera with admirable libretto by Sir Henry Newbolt, and music marked throughout by the versatility and the humor which are among its composer's most conspicuous gifts." However, as far as the libretto is concerned, which is founded on one of Hans Christian Andersen's fairy stories, it seems only another example of the extraordinary fatuity shown by composers in choosing their literary skeletons. Suffice it to say that the "plot" is a more or less unintelligible farrago of stilted verse and grotesque situations, whilst the originality of the score (in the early stages of the action at all events) is seriously discounted by a lengthy quotation from the Grail procession in Parsifal.

With this exception, however, the orchestration shows a skilled hand and fertile resource, and there are some effective vocal episodes. John Tobin conducted with his usual energy, and much praise is due to Mr. and Mrs. Hugh Peters, Robert Mawdesley, and Samuel Dring, of the Liverpool Repertory Opera Society (an entirely amateur body) in the principal parts, Robert Webster (Producer) and E. P. Genn (stage manager) as well as to the chorus and orchestra. The presence of the composer's widow lent a pathetic interest to the final performance.

The British Music Society's Liverpool season came to a temporary conclusion after a strenuous period of activity, with a recital of works by John Ireland, one of the most talked-of English composers of the present day. Ireland himself at the piano, with the collaboration of William Primrose (violin) and Carl Fuchs (violinello), submitted a trio in A minor, dedicated to Stanford, who was one of Ireland's early mentors. A sonata in that key for violin and piano and another in G minor for cello were also in the scheme. The first two are of engaging quality and easy to understand, but the same cannot be said regarding the latter, which is more suggestive of an essay on that tortuous river in Asia Minor, from which we derive the word "meander." That incessant chromatic harmonies, violent changes of key and ever-varying tempi do not necessarily imply logical argument or artistic consistency is once again proven by Ireland's work.

W. J. BOWDEN.

La Forge-Berumen Studios Items

On May 3 a group of artist-pupils from the La Forge-Berumen studios gave a recital at De Witt Clinton Hall, New York. Frances Fattmann, soprano, sang *Ritorna vincitor*, from *Aida*, an aria well suited to her voice and which she gave an excellent interpretation. Myrtle Alcorn gave good support at the piano. Emilie Goetze, pianist, played piano solos and displayed fine technique and interpretation. Loretta Degnan's deep, rich contralto was enjoyed in *Ah mon fils*, from Meyerbeer's *Prophet*, for which Helen Blume's accompaniments were of high caliber. Valeriano Gil, tenor, sang a group of arias in his usual fine style, with Alice Vaiden Williams playing artistic accompaniments. The next group was the feature of the concert, solos by Ernesto Berumen, who well deserved the hearty reception accorded him. Following this, Lillian Hunsicker, soprano, sang varied numbers effectively, with Florence Barbour at the piano. Mary Frances Wood, pianist, was heard in a group which included *Romance* by Frank La Forge. She enchanted her audience with her beautiful playing and charming personality. Mr. Gil then sang his second group—several Spanish songs—and again was well received. Jane Upperman, who possesses an unusually lovely coloratura voice, did the *Shadow Song*, from *Dinorah*, with Helen Phillips accompanying. The duet from *Lucia di Lammermoor*, by Lillian Hunsicker and Valeriano Gil, concluded the program.

The regular La Forge-Berumen concert was given at Aeolian Hall in Fordham on May 1. The program was interesting and featured a duet from *Madame Butterfly*, sung in fine style by Edna Bachman, soprano, and Valeriano Gil, tenor, with Alice Vaiden Williams at the piano. The other artists who appeared were Florence MacGregor, Frances Fattmann, sopranos; William DeMangin, tenor, and Grace Bowden, Myrtle Alcorn and Helen Phillips, pianists. Grace Bowden has recently been engaged by Mme. Lashanska to accompany her on tour next fall.

At a recent performance of Harriet Ware's *Undine*, in Washington, D. C., Mildred Kolb Schulze was the accompanist. The composer conducted.

Nancy Armstrong Pupils in Recital

On April 26, Nancy Armstrong, New York piano teacher, who specializes in the training and development of children of tender years, presented three tots in recital at the Hotel Waldorf-Astoria. The performers were: Patricia Robinson (age five), Carl Goldsmith (age six), and Marie Louise Bobb (age seven).

Each of the little ones demonstrated that the method employed by Mme. Armstrong is productive of excellent results, as the young pianists not only revealed an amazing amount of technique and understanding of the works presented, but also played every number by memory. The program contained compositions by Haydn, Mozart, Grieg, Concone, Johnstone, Barth, Tchaikowsky, Rogers, MacDowell, and Burgmüller.

Mrs. Armstrong explains the form and harmony of Music Language with such simplicity that children of tender years grasp it with ease.

MacDermid Presents Madeline Seibert

Madeline Seibert, young Chicago soprano, was heard in a program of songs and arias at the Sibly Sammis MacDermid studio on Riverside Drive, New York, on April 17. A former student of Mrs. MacDermid, Miss Seibert had come on to spend a few weeks of intensive work in the studio, and in her recital disclosed a voice and art of considerable promise as well as evidence of good professional experience. Her further equipment includes a very attractive personality and good musicianship. Harriet Prutzman played admirable accompaniments.

Huhn and Banks' Glee Club in Concert

The New York Banks' Glee Club, of which Bruno Huhn is the efficient conductor, gave a concert recently in the Academy of Music, Brooklyn, for the benefit of the Samaritan Hospital. The assisting artists were Doris Dove, contralto, and Marie Romaet-Rosanoff, cellist.

Philip James Directs Montclair Orchestra

The Montclair Orchestra, under the skilled leadership of Philip James, gave the third concert of its third season on May 1, with James Friskin, pianist, as soloist. On May 28 and 29 this orchestra in conjunction with the department of the Upper Montclair Woman's Club will present the opera, *Dido and Aeneas*, by Henry Purcell.

Baldwin Conducts Choral Club of Hartford

The Choral Club of Hartford, Ralph L. Baldwin conductor, gave the second concert of its eighteenth season on the evening of April 24. The program was so well arranged and so artistically rendered that seven encores were demanded.

Anne Hull and Mary Howe Notes

Anne Hull, pianist, played in Washington, D. C., on April 23 at a musical at the home of Mrs. W. B. Howe, and on May 13 she gave a lecture-recital on Chopin at the Greenwich House School, New York. Miss Hull and Mary Howe are winning success in their two-piano recitals. Miss Howe's prelude has just been published by Schirmer.

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LOS ANGELES PHILHARMONIC
OUTDOOR CONCERTS ENDInfantry Band Offers Benefit Program—Hempel Warmly
Praised—Zoellner Quartet Concludes Season—

LOS ANGELES, CAL.—The final outdoor Philharmonic Orchestra concert given at the Coliseum, Sunday, April 19, proved a success from every point of view. The attendance was estimated at practically double the previous one, and it is understood that the great popularity of these outdoor symphony concerts have resulted in plans for a course of thirteen next spring. Only a small portion of the attendance was made up of regular orchestra patrons, but was drawn from the people it desired to reach—those who never attend the regular season's course. The soloist was Ettore Campana, baritone, who delighted with the prologue from Pagliacci. Henry Schoenefeld, composer-conductor, conducted his own American Caprice, dedicated to W. A. Clark, Jr., Walter Henry Rothwell conducted the balance of the program which included Grieg's March of Home from Sigurd Josafar; Liszt's Les Preludes; Bizet's Carmen suite No. 1; waltz—Voices of Spring—Strauss, and Wagner's Rienzi.

INFANTRY BAND BENEFIT CONCERT

On April 22 the 160th Infantry Band ("Los Angeles' Own") gave a benefit concert at the Philharmonic Auditorium. The house was sold out twenty-four hours in advance. It offered a number of classical selections and Ettore Campana, baritone; Lucile Gibbs, soprano, and Henry Cantor, tenor, assisted with solos. An attractive review was arranged by actors from picture studios and members of the professional world in Los Angeles.

FRIEDA HEMPEL

April 21, L. E. Behymer presented Frieda Hempel, coloratura soprano, in her Jenny Lind concert program, at the Philharmonic Auditorium. Miss Hempel charmed with her beautiful voice and dainty loveliness, and generously responded to many encores. Coenraad V. Bos, at the piano, not only proved himself an artist in his solo work, but a wonderful accompanist. Louis P. Fritze played the flute obligato in the Shadow Song from Dinorah, with facility and pureness of tone. He also was warmly encored.

A second program was given at the Biltmore ballroom for the benefit of the Southwest Museum.

ZOELLNER QUARTET

The Zoellner Quartet gave its final chamber music concert in the Biltmore Music Room to a capacity house. The chief number of interest was the Dohnanyi quartet, op. 15. Beethoven's op. 18, No. 2, opened the program and shorter numbers by Tchaikowsky, Rubinstein and Scott composed the balance.

NOTES

Harold Robert's Golden State Band broke the record for packed houses at concerts, afternoon and evening, April 19, at the Philharmonic Auditorium. This young conductor of a sixty piece brass ensemble is a resident of Los Angeles and his organization made a success of both performances. The program was a varied one, and especially appreciated was the contribution of Robert's University of Southern California Dance Band.

The Junior Orchestra of the Los Angeles Elementary Schools gave its annual concert at the Philharmonic Auditorium, April 24, assisted by Gertrude Auld Thomas, soprano. It offered a musically program and showed results of another year of careful training.

Maestro Spadoni, of New York, has arrived and is working with Director Bevani with the chorus for the California Opera Company's season here in October.

Adele D. Lauth presented two eleven year old girls in recital at Chickering Hall, April 17.

Orville Harrold and his daughter, Patti, are appearing together this week at the Orpheum Theater.

The Los Angeles Opera and Fine Arts Club gave a program at the Catholic Woman's Club, April 23, in honor of the composer, Arthur Farwell, the occasion being his birthday. The program was made up of his compositions.

The MacDowell Club gave a program on April 20.

The Los Angeles Grand Opera Company announces the following stars for their October season: Edward Johnson, Vincent Ballester, Marion Telva, all from the Metropolitan Opera Company, Charles Hackett of the Chicago Civic Opera Co., and Maria Kurenko, Russian prima donna, who is making her American debut in Los Angeles.

The Master School of Musical Arts, which has been instituted here by L. E. Behymer and his associate, Rena McDonald, announces an unlimited number of scholarships to be given to worthy talent.

Elinor Remick Warren, pianist and composer, who has been touring with Florence Eastman, returned last week and announced her engagement to Dr. Raymond Huntsberger. The marriage will probably take place in June.

A program of Mozart music was featured at the Wa-Wan Club on April 22 in the Ambassador Theater. The program was in charge of Anna Ruzena Sprotte who was assisted by Frederik Huttman, Gage Christopher, Lucy Dumas, Lotus Lee and the Bessie Fuhrer Erb String Quartet.

Mortimer Wilson, American composer, is busy on the Fairbanks lot composing the incidental music for Don Q.

The new Shrine Auditorium will contain an Opera House which will be the largest and best equipped in America, it was announced by Merle Armitage, business manager of the Los Angeles Opera Company, having 7,000 seats and a stage 100 feet in width. The 1926 opera season will be held there as it will not be finished in time for this year's season.

B. L. H.

Elizabeth Gutman Singing Abroad

Elizabeth Gutman was engaged by Casella to sing the soprano solos in Stabat Mater at the spring festival of the Modern Music Society at the Salle Sgambatti in Rome. She opened the program with Monteverdi's Sancta Maria with full orchestra and then gave a series of songs alone. Her work was so well received that a concert was immediately arranged for the following day under the patronage of Casella and members of the Italian nobility. In reviewing the first concert Il Giornale Italia stated:

"The Stabat Mater especially aroused in the audience intense emotion and was rigorously applauded. The soprano, Elizabeth Gutman, a charming young American singer, sang brilliantly and was recalled many times. The orchestra was directed by the illustrious Alfredo Casella."

Following Miss Gutman's own recital in Rome on April 21 at the Theatre Odeschachi, she was scheduled to go to Milan to complete arrangements for some work during the summer. She will sing in Paris on May 26, under the direction of Vincent D'Indy.

Treble Clef Club Presents American Works

For the recent concert given in the Rose Garden of the Bellevue-Stratford, Philadelphia, the Treble Clef Club featured music by American composers. This is an organization of women's voices under the direction of Karl Schneider. The excellent program given and the artistic manner in which it was presented won high praise for both the conductor and the club. Among the American composers represented was James Clockey, of Cincinnati, three of whose choral selections were sung for the first time anywhere. James Dunn, of New York, was represented both as composer and conductor. The soloists for the concert were drawn from the members of the chorus.

Three Paris Orchestra Dates for Szigeti

This season the three Paris orchestral associations (Concerts de Conservatoire, Colonne and Pasdeloup) all engaged Joseph Szigeti, the Hungarian violinist who makes his American debut next season. As these three organizations are, in a sense, rivals, the engagement of Mr. Szigeti by all of them is distinctly unusual. Mr. Szigeti has been engaged for next season by the three orchestral societies of Vienna (Konzertverein, Gesellschaft der Musikfreunde and Arbeiter Symphonie Konzerte). He will play the Beethoven, Mendelssohn and Prokofieff concerto at these concerts.

Frieda Klink Busy in Germany

Frieda Klink, American contralto, has had a number of excellent engagements in Germany this spring. On April 10 she was the alto soloist in the Beethoven Missa Solemnis at Munich. She also sang recently in two performances of Handel's Israel in Egypt also at Munich, and was re-engaged to sing with the same choral society next season.

As already announced in the MUSICAL COURIER, she also has a contract with the Magdeburg Stadt Theater as prima donna contralto for next season.

Master Institute Concert

The younger children of the music departments of the Master Institute of United Arts, New York, appeared in recital on April 25. The program was opened by two little pianists, Gladys Needles and Lucille Kaminsky, and a diminutive violinist, Kalman Getter, all of whom played with clarity and assurance. Gertrude Minden, Helen Kaminsky and Anna Schwefel followed, playing musically and with fine phrasing. Excellent tone and technique was exhibited by Selma Cashman, Mary Heimowitz and Alice Fauerbach. Nathan Traumann, Rose Girsch and Lilian Lehman, in violin and piano groups, showed promise. Irving Binder, violinist, and Jeanette Binder, pianist and cellist, showed evidence of possibilities for a fine musical career.

Natalie Schulman, Edna McKinnon, Fried Lazaris and Ethel Leventhal played piano numbers with excellent rhythm and musicianship. A gifted trio of brothers, Arthur, pianist; Ralph, violinist; and Norman Hollander, cellist, gave evidence of musical promise in solo numbers, as well as in ensemble work.

The program was completed by Alice Goldberg, and Minnie Hafter, in numbers by Tchaikowsky, Chopin and Godowsky, two gifted children who played with fine technique, style and interpretation. Fine accompanying support was supplied in the various numbers by Harold Trauman, Laura Binder, Jeanette Binder and Frieda Lazaris. The pupils who performed were students of Maurice Lichtmann, Sina Lichtman, Max Dittler, Esther J. Lichtmann, Mrs. Ethel Prince Thompson and Edward Young, of the piano department; William Coad and Herman Rosen of the violin department; and Percy Such of the cello department.

Gustlin Has Full Schedule

After making two trips to the South in reengagements of his American Opera Interp-Recitals, thoroughly covering the Middle West, and his home-land section of Southern California, Clarence Gustlin is now making his way northward through the Dakotas for a series of recitals before giving The Echo twice in Portland, Ore., this month, as a sort of preliminary to the full operatic performance of that opera at the Biennial in June. Mr. Gustlin, under the auspices of the National Federation of Music Clubs, has been featured by more than half of the State presidents in the Union in giving his Interp-Recitals for the benefit of the local clubs; and he has been requisitioned at numerous State Conventions in order that a knowledge of the work being done by American composers may become more general, and that this knowledge may have an inspirational effect upon the latent talent of the country. He will spend the summer in Alaska, that being the only bit of United States territory not yet covered in his itinerary.

Edwin Hughes to Open Season in Buffalo

Edwin Hughes will open his season early next October with an appearance at the National American Music Festival in Buffalo, his third appearance at these festivals and for which he was engaged after his successful appearance last year. Among his numbers Mr. Hughes will present several novelties from the works of living American composers. He is constantly on the lookout for new piano compositions of worth by native musicians and has each season introduced new American works at his concerts in New York and elsewhere.

Flonzaley Quartet in the East

The Flonzaley Quartet was forced by heavy snowstorms to cancel its concert in Butte, Mont., the last point of their Pacific and northwestern tour. The quartet left immediately for New York to fill eastern engagements, beginning May 5 in Fitchburg, Mass. Princeton, N. J.; State College, Pa.; Norwich, Conn., and Poughkeepsie, N. Y., are other places in which concerts are scheduled. The quartet will also make records for the Victor Company prior to sailing for Europe.

Williamsport Re-engaged Seibert

That Williamsport, Pa., likes Henry F. Seibert's organ playing is evident, inasmuch as he was engaged for re-appearance in that city on April 30.

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Other Events

COLUMBIA, Mo.—The Minneapolis Symphony Orchestra,
Henri Verbrugghen conducting, opened the Spring Music
Festival for Columbia Wednesday afternoon, April 29, with
a symphony concert; and played the accompaniment to Men-
delssohn's Elijah Wednesday night.

MINNEAPOLIS SYMPHONY CONCERT.

The symphony concert program included many favorites.
Overture to The Marriage of Figaro and Tchaikowsky's
Pathétique Symphony were exquisitely played. This is the
first time music lovers of Columbia have heard the Minne-
apolis Symphony under the baton of Henri Verbrugghen.
They signified their approval of his conducting and his or-
chestra by enthusiastic applause throughout the program.
The third number was for string orchestra, theme and vari-
ations from quartet in A, op. 18, Beethoven. Other num-
bers were Pavane pour une Infante defunte, by Ravel, and
the Prelude to act III, Lohengrin, which appealed especially
to lovers of Wagner. Two encores were offered. The or-
chestras played well in every particular, following with un-
erring fidelity the slightest wishes of its conductor.

ELIJAH GIVEN.

Mendelssohn's oratorio, Elijah, under the direction of
Dean James T. Quarles of the School of Fine Arts of the
University, was presented at the evening program. The
ensemble consisted of 150 voices in the chorus, four solo-
ists, a women's quartet, a trio and an octet. The accom-
paniment was played by the Minneapolis Symphony. The
soloists were: soprano, Marie Tiffany of the Metropolitan
Opera; contralto, Olga Hambuechen, of St. Louis; tenor,
Ben G. Symon, president of the University Glee Club; bar-
itone, Herbert Wall, professor of voice in the School of
Fine Arts and former pupil of Oscar Seagle. The Women's
quartet was composed of Flossie Belle McDonnell, first so-
prano; Rachel Way, second soprano; Germaine Hudson, first
alto; Sarah Drumm, second alto. The octet included the
four women in the quartet and the following men: Lester
Maddox, first tenor; Willard F. Bailey, second tenor; Leon-
ard Stokes, baritone, and Oliver Sovereign, bass.

The chorus was made up of university students and Col-
umbians and responded instantaneously to the conductor's
baton, showing the careful and painstaking training given
them by Dean Quarles. Their singing was of a high order
throughout the evening.

Marie Tiffany displayed charm and grace. Singing with
consummate art, her voice awoke compelling admiration by
its exquisite clearness. She shared honors with Olga Ham-
buechen, whose voice displayed a rich quality of tone. Ben
G. Symon has a voice of remarkable sweetness. Herbert
Wall sustained the role of Elijah with great credit. He
sang with much appeal and feeling. The Minneapolis Sym-
phony's sympathetic accompaniment throughout contributed
strongly to the success of the ensemble.

MISSOURI INTERSCHOLASTIC MEET.

Thirty schools took part in the musical contests of the
Missouri Interscholastic Meet held in the University Audi-
torium April 30-May 2 inclusive. The contests were of
two classes, those for musical organizations maintained
within the school which they represented, and those for
individuals in special subjects. In each of the former con-
tests the winner received a cup and there was offered in
addition a silver loving cup, emblematic of the musical cham-
pionship, which went to Manual Training High School of
Kansas City.

The individual contests were won as follows: Doris Ma-
brey, Cape Girardeau, piano solo; Eugene Planck, Bethany
(boys), vocal solo; Mary Patton, Kansas City Manual, Kan-
sas City (girls), vocal solo; Ewing Potet, St. Joseph,
violin solo. The winners in the organizations were as fol-
lows: Bands—first, Kemper Military Academy; orchestras
—class B, first, Manual Training High School, Kansas
City; second, Moberly High School; third, Keytesville High
School; fourth, Webster Groves High School; boys' quar-
tets—first, Bethany High School; second, Manual Training
High School, Kansas City; third, Boonville High School;
girls' quartets—first, Manual Training High School, Kansas
City; second, Boonville High School; third, Webster Groves
High School; fourth, Columbia High School; boys' glee
clubs—first, Kemper Military Academy; second, Manual
Training High School; third, Columbia High School; girls'
glee clubs—first, Manual Training High School; second,
Fayette High School; third, Columbia High School; fourth,
Perry High School; mixed choruses—first, Manual Train-
ing High School; second, Webster Groves.

PUBLIC CONCERT.

A public concert was given Friday night, May 1, at
which all the organizations and individuals winning first
prizes presented their choice selections. Elgar-Fagge's
chorus, Land of Hope and Glory, was given, in which all
the vocal organizations taking part in the contests sang,
accompanied by the combined orchestras, under the direc-
tion of Prof. James T. Sleeper of the School of Fine Arts
of the University.

L. W.

Tamaki Miura in Recital

Tamaki Miura charmed a large audience of American
and Japanese admirers at Aeolian Hall on May 13. Mme.
Miura is no stranger here in opera, but it was a new and
delightful experience to hear her in concert. Clad in a
brilliant kimono, the dainty Japanese singer, with the very
sympathetic accompaniments of Aldo Franchetti at the
piano, opened her program with Mimi's aria from Puccini's
Bohème, sung admirably and revealing the appealingly
sweet and pure quality of her singing. Next came two
French songs given in proper style, after which were offered
a Mozart and a Brahms selection. Winning favor also
were two in English, given with clear and intelligent dic-
tion—Mother Machree, always popular, and Samurai
(Japanese Knight), by Mr. Franchetti.

After the intermission the American and new Japanese
anthems were sung. A novel feature was Mme. Miura's
accompanying herself on the Samisen, a Japanese instru-

ment, in some old native songs which were most interesting.
The Children's January Festival, by Mme. Miura, was one
of the songs in a group of Japanese songs that brought
forth rounds of applause. Two more English songs and
the aria from Madame Butterfly completed a well arranged
program to which were added several encores.

The audience gave Mme. Miura a warm reception through-
out the evening, which was well deserved, and two Japanese
tots presented the diva with many flowers.

In a word, Tamaki Miura is as delightful an artist on
the concert stage as in her better known field—opera. May
she be heard more often!

Francis Macmillen in Demand

The artistic progress of a musical artist is seldom a grad-
ual one, but usually accomplished in successive leaps. Known
for a long time as one of the leading lights among American
violinists, Francis Macmillen has made huge strides forward
during the past season. His first recital in New York in
several years was so successful that a second was arranged
to follow soon afterwards. He also appeared at the new
Hotel Roosevelt Musicales and gave two Boston recitals
where, as in New York, only one had been originally planned.
A southern and western tour included appearances at Vicks-
burg, Miss., Osceola, Ark., Cape Girardeau and Sedalia,
Mo., Lawrence, Kans., etc. He played with the Syracuse
Symphony Orchestra (Vladimir Shavitch conducting) early
in the season, and it was after this appearance that negotia-
tions were begun for his appearance with the Lamoureux Or-
chestra in Paris under the same leader. He will be heard
in Paris in a concert at the Salle Gaveau late this month.

Next season Mr. Macmillen will give two more recitals in
New York, at Carnegie Hall, and two each in Boston and
Chicago. Numerous engagements out of town have already
been closed for him including a tour of the southwest which
embraces appearances in Owensboro and Louisville, Ky., Gal-
veston, Houston, and Amarillo, Tex. (at the famous Pan-
handle Festival), and probably several other dates still pend-
ing. Early in the season he will go as far west as Winfield,
Kans., playing enroute at Evansville, Ind., and Marietta, O.

He returns to America during the late summer and will
concertize here during the whole of the coming season.

Purdon Robinson's Summer Course

Purdon Robinson, among whose professional pupils were
Riccardo Martin and Luca Botta (of the Metropolitan Opera
Company), Bianca Saroya and Reed Miller, and who is the
author of two important articles on the voice, namely, Song
Secrets and The Importance of Vocal Diagnosis, will teach
in New York during the summer.

Mr. Robinson, who was also co-worker for years with
Dr. H. Holbrook Curtis on the cases of many opera artists,
will give special conferences for vocal teachers and advanced
students upon the question of vocal diagnosis. His work
with singers whose voices have become impaired through
faulty production has attracted much interest. The late
James Humecker, author and critic, commenting upon his writ-
ings on the voice, said: "Mr. Robinson's words are golden."

"Claussen Concert One of Season's Finest"

Such was a headline recently in the Rockford, Ill., Morn-
ing Star. "In her final aria, Mon Coeur, from Samson et
Delila," said that paper, "she reached the climax of her
program of operatic arias, German lieder, Swedish modern
songs and English modern art songs. The aria lay in the
best register of her lovely voice, offering the artist oppor-
tunity for fine singing and displaying her emotional and
dramatic qualities. Several encores were generously given.
She is an artist with a powerful voice of mellow rich quality
which she uses with studied grace and discretion. Ardent
approbation was bestowed."

Tokatyan Scores on Metropolitan Tour

Armand Tokatyan, tenor, sang eight times on the recent
tour of the Metropolitan Opera Company. In Atlanta he
sang Falstaff on Tuesday and twice on Saturday, Tales
of Hoffman in the afternoon and Cavalleria Rusticana in the
evening. In Cleveland, he sang as follows: Faust on Tues-
day, Falstaff on Thursday, a concert on Sunday, and Tales
of Hoffman on Monday. In Rochester, Mr. Tokatyan
appeared in Falstaff. Everywhere his voice was warmly
commented upon.

On May 14, Mr. Tokatyan sang with marked favor at a
concert in Jersey City.

Dubinsky Institute Pupil a Medalist

Vincent Torrosio, pianist, pupil at the Dubinsky Musical
Art Studios, was given the high percentage of 93½ by the
judges in Music Week contest, thus gaining a silver medal;
he is the third winner of a similar medal from these studios.

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Cleveland Institute Members Honored

CLEVELAND, OHIO.—Last fall when Walberg Brown, a student at the Cleveland Institute of Music, joined the



WILLIAM QUINCY PORTER,

instructor of theory at the Cleveland Institute, whose unpublished composition was performed by the Rochester Philharmonic Quartet on May 2. (Photo by Standiford.)

Cleveland Orchestra as one of the first violins, his twenty years gave him the title of the youngest member of the orchestra. His place has been superseded this spring by

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Frank Grant, another student at the Institute, who has just become one of the cellists in the orchestra. Frank is only eighteen years old and he will play in the section with Victor de Gomez, his former teacher.

With the acceptance of William Quincy Porter's unpublished composition by the East School of Music for the first concert of the Rochester Philharmonic Quartet, Mr. Porter's name is added to the growing list of composers associated with Ernest Bloch at the Cleveland Institute of Music.

William Quincy Porter, who is still in his early twenties, received his musical training at Yale University and in Paris. Four years ago he became associated with the Institute as instructor in theory. At the invitation of the Eastman School of Music, his was one of the fifty-four compositions submitted for selection in this contest. Mr. Porter's manuscript was chosen as one of the six by young American composers to be played May 2 at the Philharmonic concert. His work, an arrangement of an Ukrainian folk song, The Lady of Potchaiv, was written and first tried out in Cleveland.

With Bernard Rogers' Soliloquy for Flute and Strings, also a prize winner in this contest, Mr. Porter's composi-



FRANK GRANT,

a student of the Cleveland Institute, who has just become one of the cellists of the Cleveland Orchestra. (Photo by Standiford Studios.)

tion was tried out in the Institute of Music laboratory. At the time Mr. Rogers composed his prize winning work, he was a student of Ernest Bloch.

The laboratory at the Institute is one of the unique features of this progressive school. In it, the embryo symphonies, quartets, trios, or duets of the faculty members and theory students are given their first try-outs and the composers hear their works played as a whole immediately. With the expert advice of such finished artists as Ernest Bloch and Andre de Ribaupierre, the rough edges are polished off before the work is presented to the public.

Not only is Ernest Bloch, director of the Institute, a well known composer but also are many of his faculty in addition to Mr. Porter. Roger Huntington Sessions, whose incidental music for Andreyev's Black Maskers brought him fame, and Beryl Rubinstein, pianist, are other composers on the faculty.

E. E. M.

Cincinnati Symphony News

The annual meeting of the stockholders and directors of the Cincinnati Symphony Orchestra Association was held on May 11, with a large number present. Mrs. Charles P. Taft, president of the association, spoke of the increased public interest being shown in the orchestra, and a report was submitted by Mrs. Frank D. Jamison, treasurer, and also a report by Mrs. Murray M. Shoemaker, financial secretary. A bequest of \$1,000 to the endowment fund by the late Mrs. Victoria S. Hoover was announced.

The nominating committee recommended that all the old officers and directors be re-elected, and this was acted upon with the following result: President, Mrs. Charles P. Taft; first vice-president, Mrs. J. Walter Freiberg; second vice-president, Mrs. Clifford B. Wright; recording secretary, Mrs. James Morrison; corresponding secretary, Mrs. Albert H. Chatfield; financial secretary, Mrs. Murray M. Shoemaker; treasurer, Mrs. Frank D. Jamison; directors—Bertha Baur, Mr. Arthur Espy, Mrs. John Gates, Mrs. Robert Halstead, Mary Hanna, Emma L. Roedter, Mrs. A. Clifford Shinkle, Mrs. Louis N. Stix, George W. Armstrong, Frederick Chatfield, Maurice Freiberg, C. F. Hofer, Harry M. Levy, Louis T. More, William Cooper Proctor, John J. Rowe, A. Clifford Shinkle, Charles P. Taft, Robert A. Taft, Lucien Wulsin, and Joseph Wilby, counsel.

Great interest is being noted on account of the increased number of concerts to be given during the coming season, and among the prominent soloists who will be heard are: Elizabeth Rethberg, of the Metropolitan Opera, and Olga Forrai, of the Chicago Opera, sopranos; Sophie Braslau, contralto; Carl Flesch, Rudolf Polk and Joseph Szegedi, violinists; Hans Kindler, cellist; Maria Carreras, Guiomar Novacs, Alfredo Casella, Bela Bartok and Walter Gieseking, pianists. There will also be a number of noted guest conductors. There will be twenty pairs of concerts, which will be given during a period of twenty-seven weeks, from October 27, 1925, to April 24, 1926.

W. W.

Two Dates for Virginia Rea

Virginia Rea was heard in Pittsburgh on April 28, and was booked for an appearance in Indianapolis in joint recital with Max Rosen on May 8.

CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS

Ernest Harry Adams

A Garlanded Lane.....Walker Chamberlin, Brighton, Mass.
The Full Tide.....Walker Chamberlin, Brighton, Mass.

Edward Ballantine

Variations on "Mary Had a Little Lamb" (In the Styles of Ten Composers).
Morris Zam, Boston; Pearl Clark, Atlantic City; Students Recital, Athens, Ala.

Florence Newell Barbour

O Wild West Wind.....Elizabeth de Graw, New York

Mrs. H. H. A. Beach

Ah, Love, But a Day.
Mme. Jeritza, Chicago, New York, San Francisco; Doris Emerson, Doris Emerson, Greenfield, Mass.; Anna Musgrove Adams, Boston.
The Year's at the Spring.
Mme. Jeritza, Chicago, New York, San Francisco; Doris Emerson, Greenfield, Mass.; Anna Musgrove Adams, Boston.
Spring.....Alma Ingram, Hillsboro, N. H.
June.
Anna Musgrove Adams, Boston; Doris Emerson, Greenfield, Mass.
Wouldn't That Be Queer?.....Anna Musgrove Adams, Boston.
Baby.....Anna Musgrove Adams, Boston.
Ecstasy.....Rocna Eaton, Hillsboro, N. H.
An Old Love Story.....Alma Ingram, Hillsboro, N. H.

Robert Braine

That Day We Met.
Frederic Baer, East Orange, N. J.; Mabel Corlew, New York.
Come to the Wildwood (Waltz Song).....Olga Warren, New York.
Winter at the Door.....Edward Boatner, Boston

Gena Branscombe

Spirit of Motherhood.
Zoe Pearl Park, New York; Florence R. Wolpert, York, Pa.
Spirit of Motherhood (Trio for Women's Voices).
MacDowell Club, New York; MacDowell Choral, Mountain Lakes, N. J.
A Wind from the Sea (Trio for Women's Voices).
MacDowell Club, New York.
The Morning Wind (Trio for Women's Voices).
MacDowell Club, New York.
A Memory (Violin and Piano).....Julie Ferlen, New York, Washington.
An Old Love Tale (Violin and Piano).....Julie Ferlen, Washington

G. W. Chadwick

The Danza.....Crystal Waters, New York
Before the Dawn.....Gwilym Anwyl, New York
The Danza.....Lillian Prudden, Boston
Lovely Rosabelle (Ballad for Mixed Voices and Orchestra).
Choir of Perkins Institution, Watertown, Mass.

Ralph Cox

Aspiration.
Elizabeth de Graw, New York; Edith Romaine, New York.
The Afternoon.....Edith Romaine, New York
Love Planted a Rose.....Viola Waterhouse Bates, New York
Brown Birden.....Anna Roberts Tyson, New York
To a Hilltop.....Anna Roberts Tyson, New York

Mabel W. Daniels

Glory and Endless Years.....Harry Angelico, Washington, D. C.
Beyond.....Harry Angelico, Washington, D. C.
Daybreak.....Harry Angelico, Washington, D. C.
Songs of Elfland. Two Choruses for Women's Voices, with accompaniment Flute, Harp and Strings (or piano).
(No. 1, Fairy Road, No. 2, Fairy Ring).
MacDowell Club, Boston.
New Bedford Choristers, New Bedford, Mass.
June Rhapsody (Trio for Women's Voices).
Bridgewater Normal Glee Club, Bridgewater, Mass.

Arthur Foote

I'm Wearing Awa'.....Crystal Waters, New York
O Swallow, Swallow, Flying South.....Albert Almoncy, Baltimore
An Irish Folk Song.....Mrs. Frederick A. Mack, Boston
Bedouin Song (Part Song for Mixed Voices).
Community Service, Symphony Hall, Boston.
Bedouin Song (Part Song for Men's Voices).
New Bedford Choristers, New Bedford, Mass.
Orpheus Club, Ridgewood, N. J.

G. A. Grant-Schaefer

The Little Angel Band (Old Negro Song).
Neil O'Connor, Williamstown, Mass.
In the Moonlight (Au clair de la lune).
Crystal Waters, New York.
The Sea.
Norman Jolliffe, New York.
Neil O'Connor, Williamstown, Mass.
Arthur Ballance, Springfield, Mass.
Londonderry Air (Would God I Were the Tender Apple Blossom).
Minnie Carey Stine, Chicago.

J. W. Metcalf

Recital under auspices of the Adelphi Club, Alameda, Calif.
Among the Heather.....Mrs. Charles Stuart Ayres
Sing, Ye Birds.....Mrs. Charles Stuart Ayres
Moon Dreams.....Mrs. Charles Stuart Ayres
Jibwanisi, Ojibway Indian Love Song.....Mrs. Charles Stuart Ayres
The Sunshine of Thine Eyes.....Marsden Argall
Little House O' Dreams.....Marsden Argall
Love and Springtime.....Marsden Argall
Brahma.....Marsden Argall
Niawasa, An American Indian Idyl.....Marsden Argall
Absent.....Irma Randolph
Until You Came.....Erwin Holton
The Cares of Yesterday.....Erwin Holton
The Rose and the Lily.....Erwin Holton
The Desert Trail.....Ruth Hall Crandall
The Night Has a Thousand Eyes.....Ruth Hall Crandall
Umbr.....Ruth Hall Crandall
At Nightfall.....Ruth Hall Crandall
A Vision (Violin).....Josephine Holub
Un Souvenir (Melodie) (Violin).....Josephine Holub
Mazurka in E Minor (Violin).....Josephine Holub
In Fair Seville, Spanish Dance (Piano).....John W. Metcalf

Harold Vincent Milligan

April, My April.
Crystal Waters, New York; Minnie Carey Stine, Chicago.

Robert Huntington Terry

Lazin' Along.
Cecil Arden, New York, Princeton, N. J., Tampa, Fla.
The Morning Is Calling.
Joseph Kayser, Mountain Lakes, N. J.
Frederick Loescher, Hackensack, N. J.
Early News.....Frederick Loescher, Hackensack, N. J.

Claude Warford

Approach of Night.....Joseph Kayser, Mountain Lakes, N. J.
Life's Ecstasy.....Joseph Kayser, Mountain Lakes, N. J.
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THE CINCINNATI ORPHEUS CLUB PRESENTS JEANNETTE VREELAND

Whiteman's Orchestra Received With Enthusiasm—Notes

CINCINNATI, OHIO.—The Orpheus Club's third and last concert of the 1924-25 season was enjoyed on April 16 at Emery Auditorium, under the direction of Prower Symons. As usual the club gave one of its entertaining evenings. Mr. Symons has made this a splendid organization and it is always a pleasure to attend the concerts. Jeannette Vreeland, soprano, was the delightful soloist. She sang with grace and much charm a number of songs, giving them splendid interpretation. Accompaniments were played by Charles J. Young.

WHITEMAN AND ORCHESTRA

Once more Cincinnati was given an opportunity to enjoy a concert by Paul Whiteman and his orchestra at Music Hall on April 21. A large audience was present. The concert was an excellent one and Mr. Whiteman met with his usual success. The soloist was Harry Perrella, who played Symphony in Blue, which was repeated by request.

NOTES

A musical afternoon was enjoyed on April 20 at the Woman's Club when the works of local composers were heard.

The first of four talks, on numbers to be given by the May Music Festival Association, by Mrs. William Green-Woman's Club when the works of local composers were enjoyed on April 20 at the Wuritzer Auditorium.

The First Presbyterian Orchestra, under George R. Myers, gave its eleventh annual concert, April 17, in Emery Auditorium.

The advanced students of Giacinto Gorno, of the College of Music, were heard in recital, April 21, in the college auditorium.

Tecla Richert, pupil of John A. Hoffmann of the Conservatory of Music faculty, appeared in song recital on April 17 at Conservatory Hall. The accompaniments were played by Elizabeth Barbour.

A special program was given under the supervision of Norma Cornelius Steubing for the Guest Day program of the Hyde Park Music Club, held at the Knox Presbyterian Church on April 21. The various music clubs of the city were present. The program was varied, and gave much pleasure.

The Conservatory Mixed Vocal Quartet, under Dr. Karol Lisniewski, gave a concert at Lawrenceburg, Ind., on April 23. The members are Idella Banker, soprano; Tecla Richert, contralto; Howard Hafford, tenor, and Howard Fuldner, bass. Margaret Squibb was the accompanist.

Louise C. Lee, violinist, post-graduate from the class of Adolf Hahn; Fenton C. Pugh, vocalist, post-graduate from the class of Giacinto Gorno, and Olive Terry, organist, graduate pupil of Lillian Arkell Rixford of the College of Music, gave a program on April 20 in the college auditorium.

Norma Hetch, pupil of Dan Beddoe of the Conservatory of Music, won first place in the state contest held at Birmingham, Ala., several days ago. She was awarded the Kentucky honors, being from Newport in that state. She is now a student in the opera class of Ralph Lyford.

Pearl Besuner, soprano, sang a number of songs on April 16 in the Hyde Park Symphony Circle program at the residence of Mrs. William J. Williams. Accompaniments were played by Betty Besuner and piano solos given by Belle B. Finney and Lucile Willard Sedgwick.

Margaret Quinn, pianist of the College of Music faculty, was guest soloist at the meeting of the alumni of Beta chapter of the Three Arts Club on April 18.

Virginia Ludwig, violin pupil of Ralph H. Plummer, played at a dinner given by the Federal Reserve Society, April 23, at the Highland Country Club. She was accompanied by Irene Koubla.

Dr. Karol Lisniewski presented his chamber music class in a concert on April 20 when a number of interesting compositions were played with force and artistry.

Advanced pupils of Giacinto Gorno, of the College of Music, were heard in song recital on April 21.

The choir of St. Paul's Evangelical Church sang the cantata, King Triumphant, by E. L. Ashford, on April 19. George Kampe is organist and director.

Piano pupils of Jean Verd, of the Conservatory of Music, were heard in a novel program on April 23 in Conservatory Hall.

Mrs. William Greenland addressed the Clef Club at the home of Mrs. Alfred Springer, Jr., Avondale, on April 15, on the subject of Modern Russian Cathedral Music and Contemporary Russian Composers.

Emma Beiser Scully, composer and pianist, and Mrs. Howard Fishback, soprano, from the Clifton Music Club, were heard at the Woman's City Club, April 21.

The Cincinnati Quartet, composed of Helen Kessing, soprano; Helen Nugent, contralto; Richard Pavey, tenor, and Herbert Schatz, bass, entertained the Dayton (Ohio) Golf Club at their dinner-dance of April 15.

A very interesting spring musicale, under the auspices of the Business Women's Glee Club, was given on April 30 in the club's auditorium by Eleanor Bain Irvine, contralto; George Mulhauser, tenor, and William R. Atkinson, bass; assisted by Mrs. William Eggers, pianist; Jessie Straus Mayer, violinist, and Grace Chapman, accompanist.

The Norwood Musical Club gave a pleasing program on April 28 at Carnegie Library.

Doris Hilgemeyer, piano pupil of Albino Gorno, and Mabel Dahm, soprano pupil of Giacinto Gorno, of the College of Music, gave a concert at the Union Bethel, April 28.

The Clifton Heights Choral Society rendered a fine program on April 29 in the Odeon.

Fannie Schoenmueller, piano pupil of Marcian Thalberg of the Conservatory of Music, was soloist at Rockdale Temple recently.

Special masterclasses will be conducted for teachers during the six weeks' summer course by Romeo Gorno, of the College of Music faculty, beginning June 22.

The Mt. Auburn Music Club held its monthly meeting on April 29, when a pleasing program was rendered. Mrs. W. M. Duane was hostess.

Ernest C. Daulton, pupil of Marcian Thalberg, gave a recital on April 25 at the dedication of the Norwood Federal Building and Postoffice.

The Walnut Hills High School Orchestra, directed by Pauline Crumb Smith, rendered a pleasing program on April 24 in the school auditorium. The object of the con-

cert was to raise funds for the instruments used by the orchestra members.

The First Presbyterian Orchestra, directed by George E. Myers, gave a concert on April 24 at the Richmond Street Presbyterian Church. A violin duet was played by Dorothy M. Vail and Lucile M. Thiien, accompanied by Wilma Kiel. It was the 199th public concert and the last of the present season.

Verna Cook, vocal pupil of Mrs. Fritz Reiner of the Conservatory of Music, won the Indiana state contest for vocal artists, conducted in Indianapolis under the auspices of the National Federation of Music Clubs.

A children's concert was given on April 25 under the auspices of the Hyde Park Music Club. Mrs. T. K. Allen acted as chairman.

Vocal pupils of Albert Berne, of the Conservatory of Music, were heard on April 29 at Conservatory Hall, accompaniments played by Mrs. Thonie Prewett Williams.

Pupils of Edna Weiler Paulsen, of the College of Music, were heard in a recital on April 25 in the College Auditorium.

Maria Terranova, pianist pupil of Albino Gorno of the College of Music, was heard in post-graduate recital on April 27 in the College Auditorium. She possesses talent and her future is promising.

A "get-together musicale" was given on April 23 and 24 at the Northland Plaza Theater by the Ladies of the North Cincinnati Gym. Several pupils from the Conservatory of Music and the Tweneigh School of Music took part.

The principal roles in The Mikado, given by the Xavier Thespians and Xavier Orchestra, under the auspices of Elder Council, K. of C., on April 27 at Emery Auditorium, were taken by Howard Hafford, tenor, and Julia Kelly.

Marion Gray Head, a pupil of Robert Perutz, of the Conservatory of Music, was heard in a violin recital on April 30 in Conservatory Hall.

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Georges Enesco Interviewed

In a recent interview Georges Enesco was asked why he had never written more for his own instrument, the violin. Apart from his second sonata for piano and violin, the one which Heifetz played this season, Enesco has written principally in the larger orchestral forms.

"It is a very unhappy situation," he confessed in his gentle and very correct English. "The composer in me is at odds with the violinist. Incompatibility you call it? The violinist wants music that is effective for virtuoso display, while the composer rebels and refuses to write at all unless he can write as he feels. So I compromise and let him write piano music and symphonies." And with a characteristic gesture, Enesco placed his hand over his heart, as if to still the warring elements of his dual personality.

"And do not forget your opera," his interlocutor reminded him.

"Yes, and my opera." The brown eyes took fire at the thought, for with the mention of Oedipus a subject that lay very near to his heart had been touched.

"This season, in Cleveland, Mr. Sokoloff conducted a part of my opera—the dance of the Theban Shepherds, Women, and Warriors. The audience seemed to like it. There is still a great deal to do on the scoring. It will take me another year, perhaps. The actual composition was only a matter of four months.

"I cannot compose when I am on tour," he sighed. "Then I am the violinist, only. But when summer comes, I hide myself away from everybody in my bungalow in the hills above Sinaia, the summer playground of Bucharest. Nobody dares come near me, for I become savage like a bear." One tries hard to visualize the mild-mannered Enesco as a bear, and the thought comes to one that beneath the quiet exterior of this physically and artistically big man, there flow currents of intensity that the casual onlooker little apprehends. His anger would be a fearful thing; on the other hand, who has ever seen Enesco angry?

Mention was made of the box of Enesco's manuscripts that had been found just a few months ago in Moscow, after he had given them up as lost forever. Enesco beamed with happiness. "My second orchestral suite was among the manuscripts. I wrote it about ten years ago, but it has been performed only once, and then with the Bucharest Symphony. What I want very much is for one of your orchestras to play it before I have the work published. It is not especially difficult to play, and would not necessitate too great an amount of rehearsing. That is something in its favor, isn't it, with the high cost of present day rehearsals? The work is in six parts, like the old dance suites. There is first the overture, then sarabande, gigue, menuet, air, and bourree. The bourree is the most important part of all, just as is the finale in Beethoven's eighth symphony. Not that I mean to compare the two compositions!" he added in alarm, lest one suspect him of designs on the throne of Beethoven. "The whole suite does not take more than twenty-three minutes to play," he added.

And what about our modern music? Enesco admits that the keynote of the age is freedom. "To every man his own

law, is the slogan of today," he said. "In art, if you insist that cows are purple, then they are—to you and to as many others as you may be able to convince. And in music, if you want to superpose minor triads on major, and decorate them with appoggiaturas, then you have a lawful right to do so. The only trouble is that there are those who do not know how to use their freedom—either in whiskey, chords or colors. Then we have chaos. But out of this seeming chaos order will come."

ROME

(Continued from page 6.)

Apprenti Sorcier, and Bassi's Intermezzo Goldoniani made up a program of unusual interest.

BERKOVA'S SUCCESS

One of the finest successes has been that of an American violinist, the very young and charming Frances Berkova, of Los Angeles. She is a pupil of Carl Flesch and does her teacher honor. She played an elaborate program brilliantly, with style and sentiment. Her Brahms sonata, op. 78, was a severe task. She went through it with an assurance and a fullness of bowing quite remarkable in one so young. Corelli's La Follia was delightful; her Bach-Kreisler Preludes and Gavotte were delicate; the Chopin-Wilhelm Nocturne and Tardini-Kreisler Variations could hardly have been better played. Whenever Berkova has played here in Italy she has obtained engagements for next year.

D. PATTISON.

Edwin Swain Continues Busy

Following are some of the forthcoming engagements booked for Edwin Swain: May 22, soloist in The Creation at the Plattsburg, N. Y., May Festival; 23, recital at the Plattsburg Festival; 29, Memorial Concert, Irvington, N. Y.; June 3, soloist with Choral Club, Norfolk, Va.; 5, recital at Salisbury, Md.; 10, recital at Southampton, N. Y.; 21, in recital with the Philharmonic Group at Briarcliff, N. Y.; soloist for the month of July at Chautauqua, N. Y.; August 4, recital at the University of North Carolina, Chapel Hill, N. C.; August 6, an appearance at Eastern Carolina Teachers' College, Greenville, N. C. Mr. Swain was well received recently in morning musicales in Philadelphia and Brooklyn and in Judas Maccabeus in Southampton.

Two Whittington Pupils Win Borough Contests

Two pupils of Dorsey Whittington won the contests recently in their respective boroughs. Elise Eckert, a talented seventeen-year-old pianist, won with the highest per cent. in Queens Borough, and Dorothea Wagner, fifteen years old, won the Junior contest in Brooklyn with ninety-one and a half per cent., the highest per cent. in junior piano in all boroughs.

Minna Kaufmann Pupils in Recital

The recital given by pupils of Minna Kaufmann at Chickering Hall on May 9 had a professional atmosphere. The program was opened and closed with ensemble numbers, given by about ten young ladies, with Ruth Emerson at the piano; Alberico Guidi, cellist, and Mr. Siebeneck, flutist. Margaret MacDonald sang a Mozart aria, a John Prindle Scott song and Charming Oiseau from the Pearl of Brazil (the latter with flute accompaniment), displaying a bright, clear and flexible soprano voice. Pearl Rashkin, who was heard in songs by Pergolesi and Denmore and the Page Song from The Huguenots, revealed good style and a voice of pleasing quality. Three Brahms songs were expressively sung by Mildred Perkins, soprano, Mr. Guidi playing cello obbligatos. Later Miss Perkins sang Micaela's air from Carmen with admirable artistry. A voice of very rich quality and coloring was that of Lucy Van Hauen, who effectively interpreted songs by Handel, Rubinstein, Franz, Dvorak and Homer, with cello obbligatos. Her low tones were particularly full and resonant. Maria Bellino rendered a Mozart aria and a song by Sibella with facility and clarity of tone. Maria Comini, who was heard in songs by the same composers, showed excellent vocal skill, particularly in Mozart's Alleluia, and good style. Maude Young's dramatic soprano voice and musicianly style aroused special enthusiasm. Isolde's Love Death, from Wagner's Tristan and Isolde, and songs by Liszt and Rachmaninoff were excellently rendered. A duet from La Gioconda, beautifully sung by Maud Young and Lucy Van Hauen, afforded much delight. These young artists brought credit to themselves and their instructor, Mme. Kaufmann. There was individuality of style and at the same time common characteristics which bespoke their fine training. There was commendable diction, excellent tone production, artistry and assurance. An enthusiastic and appreciative audience filled the hall. Flowers in profusion lent color to the affair. Miss Emerson provided artistic accompaniments.

Warren Uses Harms Songs

Frederic Warren, who was heard in concert at Aeolian Hall, on May 14, programmed My Desire, by Charles Wakefield Cadman, and Oh Miss Hannah, by Jessie Deppen. These are two new numbers published by Harms, Inc. Cadman needs no introduction to singers and it is the universal opinion that in this new number, My Desire, he has written what will doubtless be one of his greatest numbers. The popular demand has far exceeded all expectations. Oh Miss Hannah, by Jessie Deppen, another well known composer, is a humorous little encore number which has had considerable appeal to concert artists.

Boghetti Artist-Pupil in Recital

Rose Chertok, soprano, gave a program recently in the Coatesville, Pa., High School auditorium. She was heard in operatic arias and songs and created an excellent impression. Miss Chertok is an artist pupil of Giuseppe Boghetti, vocal teacher of New York and Philadelphia.

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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

THE POOR NUT

College students from Ohio and Wisconsin anticipating a visit to New York during the summer should go to the Henry Miller Theater to witness a college play with the locale of their institutions, and see the finest play of its kind since the College Widow or Brown of Harvard. For straight entertainment and amusement—which primarily the theater should be and not a public clinic—the Poor Nut certainly has all of the delicious hokum one could desire.

This college play is in three acts. The first is excellent; the second is divided into two scenes which also have some amusing moments, particularly the first scene in the tent of the athletes where they are getting their rub down before the various athletic entries. Most amusing about this scene are these athletes from the Lambs and Friars Clubs. They should have visited Breithart for some weeks before the opening of the show. While the scene itself is hilarious there was nothing so funny as the physical condition of the so-called athletes. The second scene, the actual meet, was thoroughly interesting and aroused the audience to considerable enthusiasm. The last act slumped a bit, but all is forgiven because it has so many elements of entertainment. This is by the Nugents, who have contributed many theatrical successes to Broadway.

THE MARK STRAND

Lewis Stone was the star of the film, The Talker, at the Mark Strand last week, with a long list of well known names constituting the cast. It was purely a movie, with all the sermons and the little tricks of the trade to impress the youthful mind. While The Talker cannot lay claim to greatness it no doubt will have a wider appeal than a great many pictures that represent ten times the amount of money spent on production. Following the feature film there were nature subjects entitled Beaks and Bills, an interesting picture showing various birds with their characteristic and unusual beaks.

The program opened with excerpts from The Barber of Seville, played by the orchestra with Mr. Reiser, the associate conductor, in charge of this particular performance. The Largo al Factotum was sung by Edward Albano with excellent effect. The usual interesting topical review was followed by At Versailles, music by Jacques Gruenberg, one of the associate conductors. In this presentation the ensemble sang the Soldiers' Chorus, followed by Pauline Miller and Everett Clark singing You and I at Versailles, a dainty little minuet, after which came the ballet corps with Mme. Klemova dancing Variations. The last number was entitled Love and the Rose, sung by the entire ensemble, assisted by the dancers; it was very effective, especially the dancing of Mme. Klemova.

THE RIVOLI

The Shock Punch, with Richard Dix, was the featured picture at the Rivoli last week. It was an old time thriller with a lot of trick stuff which was engaging, to say the least.

The musical program opened with selections from Aida, under the direction of the assistant conductor, Willy Stahl. This was followed by an interesting arrangement of a jazz number. It was announced on the screen that the idea was Mr. Stahl's and the rhymes that illustrated the poem were by Morris Riskin, former publicity director of the theater. It was very clever, Mr. Riskin's rhymes calling attention to each instrument through the various choirs, the spotlight being thrown on the solo player as he played the jazz passages arranged for his individual instrument. Several of the numbers were thoroughly enjoyed, particularly those of the flutist. It was rather a new idea and the two gentlemen responsible deserve credit for their cleverness.

The entire program was dedicated to Mothers' Week. The famous Hoban picture, which seems, along with the carnation, a symbol of the day, was thrown on the screen and various quotations from America's illustrious men were given, showing their sentiments. The Iris novelty was a pretty nature study and Max Fleischer's Ink Well cartoon was also interesting. The Rivoli ensemble dancers were quite jazzy in their number but it was left to Dolores Farris, solo dancer, to win the big applause of the program. She does some mighty clever toe dancing and deserves all of the recognition she can get. The prologue was rather inconsequential; it was called the Song of the Riveters, sung by the quartet. The singing brought out the theme of the feature as the steel framework of a great skyscraper. This was about the only thing to recommend the number.

THE CAPITOL

There was a distinctly Scotch flavor about the program presented at the Capitol last week, for the theme of the feature picture was a Scottish one and the main musical attraction was a Scotch Fantasy. Roxy's Gang was in jovial mood and sang such old favorites as The Campbells

Are Coming, The Maid of Dundee, Loch Lomond and Annie Laurie. Frank Moulan, in character and voice, entered into the spirit of We're All Scotch, singing and dancing in true Scotch fashion, and Margaret McKee's whistling of The Mocking Bird brought her much spontaneous applause. The lads and lassies—at least most of them—were garbed in kilts and made an effective picture. The dancing of Doris Niles and the Ballet Corps added to the enjoyment of this unit. The scenic setting also was excellent.

The orchestra at the Capitol always is a feature of the program, but last week David Mendoza and his men were in especially fine fettle. The selection presented, was the 1812 overture by Tchaikowsky, which was played with precision, a fine command of nuance, and an energetic spirit. In speaking of the music at the Capitol mention should be made of the excellent organ solo which is played at every performance and also the appropriate music which accompanies the Capitol Magazine.

The feature picture was The Sporting Venus, starring Blanche Sweet, Ronald Colman and Lew Cody. This is an interesting and entertaining motion picture.

THE RIALTO

Gloria Swanson, in Mme. Sans Gene, enjoyed its fourth week's run on Broadway at the Rialto Theater. Last week the surrounding program remained unchanged, and despite the fact that there had been a most successful three weeks' run at the Rivoli, large crowds continued to pack the sister theater, the Rialto.

NOTES

Percy Grainger has joined Roxy's Gang. He will have charge of the orchestra and the chorus for this Sunday night's concert. Mr. Grainger played at the Capitol Theater several seasons ago, and it was considered one of the greatest innovations in motion picture history when this internationally known artist was the musical feature of a motion picture theater. It seems that Mr. Grainger has enjoyed his experience in the studio and Roxy has promised that he will be in charge again at an early date.

Gitz-Rice, composer, is another unusual addition to Roxy and His Gang. Mr. Rice is singing and playing his own accompaniments, and, as usual, the Gang is entertaining over WEAF.

Olcott Vail, violinist, is likewise a radio feature. Mr. Vail gives recitals over WHN and every Sunday evening a concert with the Waldorf-Astoria Orchestra goes over the air. Mr. Vail defeated over eighty contestants for a scholarship awarded by the Juilliard Foundation and recently won a scholarship with Georges Enesco. Not long ago Mr. Vail also won a scholarship from Leopold Auer, while he was in Chicago during 1922. These young musicians are winning a great public for themselves via the air.

Werner Janssen is writing an American opera with Charles Hanson Towne as the librettist. It is just about half finished and is promised for the near future. Mr. Janssen has been working for a year and a half on this work. He says it is not jazz and has nothing to do with Indians, but the story is a real American grand opera. Mr. Janssen is a talented young musician and no doubt is going to offer something quite worth while.

Lucy Gates Wins Press Praise

Lucy Gates, soprano, sang recently in Canon City, and the following day won a splendid tribute from the Canon



LUCY GATES,

soprano, photographed with Walter Golde, her accompanist.

City Daily Record. Among other things the critic of that paper stated: "Miss Gates is the possessor of a coloratura soprano of rare beauty. Its smoothness, warmth, flexibility and charm were most pleasing. There is not that hardness and shrillness in the high register so evident in many coloraturas. With it all Miss Gates combines a dramatic feeling and intensity which holds her audience. With Miss Gates' magnificent voice goes the ability to use it properly. Her taste in all that she does is of exquisite refinement. Miss Gates possesses a charming personality and was repeatedly called upon to encore her groups of songs, sometimes twice, to which she graciously responded."

Miss Gates was equally well received when she appeared as soloist with the Eaton Choral Society of Toronto. The

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Evening Telegram critic said that "she won the hearts of her audience with her song, and gave encore after encore to their immense delight. To firm and richly colored intonation there were added graceful flexibility and unfailing sympathy. She is a lovely singer. . . . Each artist deserves more extended notice, and Lucy Gates should have a whole column to herself." The Toronto Globe also eulogized the soprano, one comment being to the effect that her flowers and emphatic applause were well deserved.

Audience of 8000 Hears Vreeland

The Denver Times in commenting on Jeannette Vreeland's recent concert appearance in the Colorado city, stated: "She has something genuine to offer in a voice of both power and sweetness and of flexible, even quality. In a place as difficult to fill as the Denver auditorium, one felt that she had reserve of both voice and emotion. The diversity of her program and her ability to interpret each number almost equally well gave evidence of her breadth and versatility. She is a real artist and Denver is proud to do her homage." This concert was attended by an audience of about 8,000.

A next season booking for Miss Vreeland just closed by her managers, Haensel & Jones, is Utica, N. Y., where the popular soprano will appear in concert.

Helen Chase Enjoyed in Atlantic City

The excellent accompaniments of Helen Chase were most effective at the last concert of the season booked by the Metropolitan Musical Bureau, in the artist series given at Chalfonte Haddon Hall, Atlantic City, N. J. The artists participating on this program included Anna Case, Richard Hall and Tandy Mackenzie.

Ernest Davis Singing Martin's Song

Ernest Davis, tenor, has been achieving unusual success with Easthope Martin's ballad, The Minstrel. Mr. Martin has written many lovely settings for the voice but rarely has he excelled the lyrical beauty of this number. Mr. Davis also has been programming constantly Thanks Be To God, by Stanley Dickson.



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CINCINNATI TO BE DEPRIVED OF ITS OPERA THIS SUMMER

College of Music Orchestra Gives Interesting Program—Other News

CINCINNATI, Ohio.—There will be no summer opera at the Zoo Gardens this season. This decision was finally reached on May 13 after a long drawn out discussion among the management, the Executive Committee of the gardens and the stage hands' union which has made unreasonable demands for its services. The fact that there will be no summer opera, for the first time in five years, will be a keen disappointment to lovers of opera in this section. Plans had been made to have a season of eight weeks and the artists and chorus had been tentatively engaged. The performances were to have begun in June. Now it is intended to have a series of popular concerts by members of the Cincinnati Symphony Orchestra, and there will also be a number of artists who will appear from time to time as soloists. The concerts will be given both afternoon and evening.

COLLEGE OF MUSIC ORCHESTRA

The College of Music Orchestra, under the direction of Adolf Hahn and Albino Gorno, gave its final concert of the

season in the College Auditorium, May 13, when a pleasing program was enjoyed by the usual large and appreciative audience. This student body has made a fine record during the present season and the last concert proved equally interesting from an artistic view. The opening number was the overture, *Iphigenia in Aulis*, Gluck, followed by the *Andante Religioso* from concerto in F major, Widor, played by orchestra and piano, the latter instrument in the capable hands of Eleanor M. Wenning from the class of Albino Gorno. This number was originally written for a piano solo, but was arranged by Mr. Gorno for piano and orchestra. The violin solo, *Preisleid*, from *The Mastersingers*, was played by William S. Stoess from the class of Adolf Hahn; *Variations Symphoniques*, by Cesar Frank, for piano and orchestra, Pearl Kagan, pupil of Albino Gorno; mezzo-soprano aria, *Ah! mon Fils*, from *Le Prophete*, Aline Doeller, pupil of Giacinto Gorno; *Suite Symphonique-Printemps*, Debussy, for two pianos and orchestra, Dorothy Stolzenbach and Ann McDougale, pupils of Albino Gorno; overture from *The Barber of Seville*, College Orchestra. W. W.

Frederic Warren Ballad Concert

Frederic Warren, originator and promoter of the Frederic Warren Ballad Concerts, gave his only concert this season before a large audience in Aeolian Hall, May 14. The participating artists were: Olga Warren, soprano; Elizabeth Lennox, contralto; James Price, tenor; Edgar Schofield, baritone, and Francis Moore, pianist. Mr. Warren's policy of presenting folk-songs, traditional airs, ballads, and songs from the old masters and modern school of all countries in the English language, was again carried out to the satisfaction of the audience.

The program opened with two quartets—*Flow Gently Sweet Afton* (J. E. Spilman), and *The Commotion of Love* (H. Lane Wilson)—beautifully and effectively sung by Mesdames Warren and Lennox and Messrs. Price and Schofield. Mr. Schofield followed with a group of baritone solos comprising *Nocturne* (Curran), *Tally Ho* (Leoni), *Only to Thee and Me* (M. Bauer), and *Autolyus' Song* (Greenhill). His work won much applause.

Mme. Warren, who has frequently been heard at these concerts, and in consequence has become a general favorite, sang charmingly, her numbers being: *The Lark Now Leaves His Wat'ry Nest* (Horatio Parker), *Erminie* (Erich J. Wolff), *My Lover Is a Fisherman* (Strickland), *My Desire* (Cadman), and *Come to the Wildwood* (Robert Braine). Sincere applause was accorded her after each song. Mr. Price sang a group of four songs—*You Are the Evening Cloud* (Horsman), *Open the Door Softly* (Dwight Fiske), and *Oh Miss Hannah* (J. Deppen.) His style of singing evidently pleased the audience.

Miss Lennox presented with decided charm a group of solos comprising *To Be Near Thee* (Salvatore Rosa), *Love's Message* (Schubert), *Three Little Fairy Songs* (Maurice Besly), and *May Magic* (Anne Stratton.) The concert closed with a song cycle for quartet entitled *The Mountebanks* (Easthope Martin), containing solos for soprano, contralto, tenor, and baritone, sung by the four artists with fine tonal color and excellent balance. Mr. Moore proved a most efficient accompanist. Each of the soloists added encores. Among the particularly appealing numbers were Cadman's *My Desire* and Jessie Deppen's *Oh Miss Hannah*, the latter being repeated.

Mr. Warren contemplates giving a number of these concerts in New York next season.

Claude Warford Studio Items

Florence Otis, soprano, was on tour filling engagements in the Middle West from May 4 until May 20. Gladys Davey scored a conspicuous success in concert at Mamaroneck in April. Joseph Kayser, baritone, fulfilled eight April engagements; May 5 he sang at Sharon, Conn., May 9 was soloist with the Chatham Orchestra, Chatham, N. J., and May 22 he will assist Willard Sekberg in a piano recital in Dover, N. J.

Grace Farrar, soprano, was soloist for the Brooklyn Women's Club and at the Baptist Social Union of Long Island in April; May 5 she sang at Hotel Bossert, Brooklyn. Roy Nerhood, tenor, has been engaged as soloist for the spring concert of the University Heights Choral Club.

Walter Koch, baritone, sang the role of the Mikado in the Gilbert and Sullivan classic when two performances were given at the Montclair Women's Club recently.

Twelve Warford pupils presented an operatic Revue at Mamaroneck April 21; eight pupils gave several Revue numbers at Wurlitzer Auditorium on May 5, the singers including Tilla Gemunder, Marion Callan, Janet Holly and Katharine Timpson, sopranos; Margaret O'Connor and Emily Hatch, mezzos; Joseph Siegfried and Henry Johnson, tenors, and Joseph Kayser, baritone.

North Carolina Singers Triumph in Cincinnati

CINCINNATI, O.—The visit to Cincinnati by the University of North Carolina Glee Club, under the direction of Paul J. Weaver, was an outstanding event on the musical calendar of Cincinnati. The club gave a concert at the Cincinnati Conservatory of Music in compliment to Bertha Baur, director of the conservatory, and her progressive spirit in furthering music in America, and scored a distinct triumph with its artistic singing of an unusually interesting program. Theodore Fitch, accompanist for the club, was the soloist at this concert and gave a fine account of himself as a tenor of ability and unusual interpretative powers. The music critic of the Cincinnati Commercial Tribune, Samuel T. Wilson, had the following to say of the concert: "The Harvard Glee Club, under the direction of Dr. A. T. Davison, stopped singing *The Bullfrog* on the Bank and stein songs in 1919 and went in for real music. Wiscars shook their heads and said the thing could not be done. But it was. Since that time the Harvard organization has apparently stood alone among men's choirs in this country. From what took place yesterday at the Conservatory of Music it seems that Harvard no longer stands alone. From the other side of the Mason-Dixon line came the glee club of the University of North Carolina and gave a concert which shows that the leaven of six years ago has worked well, producing an organization worthy to stand beside that of Harvard. The concert given by the forty young men from the South proved to be one of the finest musical events of the season. This was one of the best choirs we've heard in years. True, the effectiveness of the tenor section might be improved by a judicious use of covered tones for the highest notes, but in the main the balance of the ensemble was unusually good. The director, Paul John Weaver, has developed the club into a sensitive and marvelously flexible instrument capable of singing any music as it should be sung. The men know how to sing, and, above all, understand what they sing. As a result we were given a concert which remained on a high plane of excellence and which presented several moments of absolute perfection. . . . By way of conclusion we may say that if the Harvard Glee Club has found a rival in the North Carolina organization, Dr. Davison has found one in Mr. Weaver, who, after all, is mainly responsible for the artistic merit of the choir." S. B.

Idelle Patterson with Mayer

Idelle Patterson, soprano, has just made arrangements to come under the management of Daniel Mayer. In the past few seasons Miss Patterson has established

herself as one of the finest American sopranos before the public. For the next season she is already booked for an extensive tour of the Colorado territory, under the management of Oberfelder. She will give a New York recital on November 17, immediately following the Colorado tour, and will then fill engagements in the East and Middle West.

Inkova Glee Club

The fifth annual Inkova Glee Club concert took place in the Metropolitan Auditorium on May 11, bringing forth a good sized audience, which was demonstrative in its enthusiasm for the numbers rendered and the splendid work of the club's combined vocal forces. Under the efficient and genial leadership of Ross David, who is the instructor and director in all matters musical of this organization, the thirty young women who comprise its choral body gave evidence of splendid training and fresh, clear voices of excellent tone quality and diction. Their program was an interesting one, including among other numbers *Hurrah for the Trail*, to which Mrs. David, who acted as the accompanist, has written the music and which was here given its initial presentation. Another selection that aroused tremendous enthusiasm was *Revelation*, programmed as being sung for the first time in chorus. This interesting work was written by Mr. and Mrs. David, who were brought forth time and again to share the applause which followed its rendition.

The soloists were members of the glee club: Esther Siglar sang numbers by Breid-Ganz and Scott, displaying a clear, appealing soprano voice; Carolyn Thieme brought to *Who'll Buy My Lavender* and a Ronald selection a mezzo of warm tone and large volume; Mrs. Owen M. Voigt's soprano is as lovely as ever and her interpretation of a group of Russian songs can only be praised. The assisting artist of the evening was Adele Marcus, pianist, a Lhevinn pupil who is the winner of several scholarships. She played a short group of selections with splendid technique, expression and artistry, and was forced to give several encores. She was the recipient of flowers, as was also (to a greater degree) Mrs. David. An added attraction to this year's program was the participation of the Inkova Dancing Class, with Elizabeth Durant at the piano.

Paterson Press Lauds Sylvia Lent

The recent appearance of Sylvia Lent in Paterson, N. J., in the course of concerts directed by Chrystal Brown, was the occasion for the usual enthusiastic press comments which greet this young violinist wherever she plays. In the *Press Guardian* one reads: "Miss Lent, demure slip of a girl, is widely known here. Her sweet personality wins from the outset and her skill is such that she is rightfully classed among the rising artists of the country. She played most beautifully all her numbers, the agility of her fingers and the absence of anything harsh or grating about her tone (a fault that is so frequently found in performers) being among her outstanding features. In one other field she also excels and that is in the production of flute-like harmonics. Miss Lent will be a welcome artist at any time that she desires to return to Paterson." The *Paterson Evening News* was equally laudatory: "Sylvia Lent is surely the master of that most difficult instrument, the violin. The very first draw of the bow sent a thrill through the audience and held them spellbound long after she had ceased playing. She played with perfect grace and ease, overcoming the most difficult movements with little effort. Her tones were clear, true and sparkled with verve and fire."

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SAN ANTONIO ENTHUSIASTIC OVER TITO SCHIPA'S CONCERT

Notes

SAN ANTONIO, TEX.—Tito Schipa, tenor, was presented in recital, April 1, by Edith M. Resch. He was greeted with prolonged applause as he stepped on the stage and after his first group the house was his. As the program progressed enthusiasm ran riot. Feet were stamped and cries of "bravo" came from all over the house. Two or three recalls and an encore were necessary after each group. The accompanist was Jose Echaniz who played all accompaniments from memory, also contributing two groups of solos.

Mary Jordan appeared in recital, March 29, at our Lady of the Lake College, under the auspices of the alumnae of the college, of which Dr. Mary King Robbie is president. She was enthusiastically received by an appreciative audience. Her voice is of rich full quality and she has fine interpretative ability. Mme. Jordan leaves soon for another station. She will be greatly missed in the city. Her accompanist was Walter Dunham who gave his customary fine support. Adeline Bardenwerper is Mme. Jordan's Texas manager.

At a recent meeting of the Hertzberg Musical Club, the program was given by Josephine Niggli and Olga Heye.

Cowboy songs by Oscar J. Fox were featured during the Cattlemen's Convention held here, March 16, 17 and 18.

Mary Stuart Edwards arranged the program at the Lions Club, March 18, given by Rosa Domingues, coloratura soprano; Lillian Chaffe, mezzo soprano; Luisa Bononcini, dramatic soprano; Mary Kellane, mezzo soprano; Fred Langsdorf, tenor; Augustin Mendoza, Jr., baritone; Luisa Vordenbaum, lyric soprano, and Mrs. Eugene Staffel, accompanist.

The Kiwanis Quartet—David L. Ormesher, L. B. Stoner, Charles Carruthers, Dr. J. L. Brown—and Charles Avalar, singing newsboy, were features of a program given on All Church Night, March 18, at Laurel Heights Methodist Church where David L. Ormesher is choir director.

The Chaminade Choral Society, David Griffen, director, and Mrs. G. P. Gill, accompanist, appeared in concert at Our Lady of the Lake College, March 19. The society sang eight numbers and assisting as soloists were Janice Brown, soprano, and Walter Hancock, violinist. Mary Nourse was his accompanist.

The University (Texas) Glee Club, Anton Hilmer Berkman, director, and Vena K. Matthews, accompanist, appeared in concert in the Scottish Rite Cathedral, March 19. Of outstanding interest was the group of Cowboy Songs by Oscar J. Fox. Walter Dunham, organist, contributed two enjoyable numbers.

Celia Trevino, violinist (fifteen years old) appeared in recital, March 21, under the auspices of the Musical Club. She possesses fine tone, technique and musical insight beyond her years. The future should hold much for her. Mrs. Julien Paul Blitz was the accompanist.

The San Antonio Mozart Society, David L. Ormesher, director, and Walter Dunham, organist (who is also the accompanist for the society), presented the program, March 20, at the Scottish Rite Cathedral.

The glee club of the Southwestern University at Georgetown—Sallie Belle Matthews, director and soprano soloist; Maurine Johnson, pianist and accompanist; Albert Gray, violinist—appeared in concert, March 22, at Laurel Heights Methodist Church.

Betty Longaker Wilson, soprano, and Bertram Simon, violinist, with Mrs. Nat Goldsmith as accompanist, gave the program when the Army Civilian Club met on March 23.

Anna Maria Gutierrez, harpist, appeared in recital at Our Lady of the Lake College, March 23. She is a graduate of the high school department of the college. She possesses good technique and showed her instrument to advantage. She was assisted by Catherine Sullivan, soprano; Wilhemina Mosel, accompanist, and Elizabeth Jervis, reader.

An attractive program, entitled Through the Opera Glass, arranged by Mary Stuart Edwards, given by members of the Tuesday Musical Club and others, took place on March 24 as part of the club's activities. Excerpts from many operas were given. Those who took leading parts were Augustin Mendoza, Jr., Mrs. Paul Rochs, Annie Oge Wicks, Lulu Richardson, Francis di Burgos, Eric Harker, Gail Brandt, Mrs. A. M. McNally, Jane Alden, Rose Bernard, Mrs. Edgar Schmuck, Mary Stuart Edwards, Mrs. Charles Treuter, Mrs. Guy Simpson, Charles Carruthers and A. Simpson. The accompanists were Mrs. Nat Goldsmith, Mrs. Eugene Staffel, Ada Rice and Catherine Clarke. David L. Ormesher directed the Knights and Ladies Chorus of twenty-five members from Tannhauser. The Tuesday Musical Octet—Mrs. Edward Sachs, leader, at the piano and Mrs. A. M. Fischer at the organ—played two numbers.

The junior department of the San Antonio Musical Club met March 29, with Mrs. Roland Springall in charge of the

program given by Lou A. Scoggins, Irene McLellan, Katherine Kingsbury, Katherine Davis and Ruth E. Herbst.

The Alzafar Shrine Band, W. E. Bush, leader, furnished the program at the Scottish Rite Cathedral, March 29. Walter Dunham, official organist, contributed enjoyable numbers.

Mary Stuart Edwards, soprano, with Mrs. Eugene Staffel, accompanist, presented a program of Irish songs, March 17, at the Knights of Columbus Hall.

The San Antonio Musical Club, Mrs. Lewis Krams Beck, president, entertained with the regular monthly program, March 30, entitled High Lights from Famous Musical Comedies, arranged by Mary Stuart Edwards. The participants were Hedwig Richler, pianist; Willetta Mae Clarke, violinist; Eugene Baugh, cellist; Virginia Wheat and Loraine Nicholson, dancers; Mary Kroeger, soprano; M. J. Gerhardt, baritone; Rose Bernard, mezzo soprano; Mrs. Paul Rochs, soprano; Dorothy Claassen, contralto; Ruby Perryman Hardin, soprano; Orde Creighton, tenor; Allene Sanders, soprano; Major L. C. Fairbanks, baritone; Russell Hughes, dancer; Mrs. A. O. Wicks, soprano; Alya Rossy, mezzo-soprano; Mrs. M. Vargas, soprano, and Louise Hillje, soprano. The accompanists were Catherine Clarke, Ada Rice Ysletta Sanders and Mrs. Eugene Staffel.

The Tuesday Musical Club, Mrs. Eli Hertzberg, president, held the regular meeting on March 31. After the business session, a program of Russian music, arranged by Mrs. Stanley Winters, was given by Grace Miller, pianist; Mrs. Guy Simpson, contralto; Willetta Mae Clarke, violinist; Mrs. Charles Meyer, soprano, and the Tuesday Musical Octet. The accompanists were Walter Dunham and Mrs. Ralph Newton. A young student who played excellently was H. D. Peabody, Jr., eight years old. Of added interest was the presence of Cleveland Bohnet, of Chicago, who gave a talk on musical activities there.

The Elks Choir, Clarence Magee, director, appeared in sacred concert, April 3, at the Central Christian Church. Alice Comrey Slade, soprano, was soloist.

The Tuesday Musical Club, Mrs. Eli Hertzberg, president, conducted a contest of piano pupils of resident teachers, April 4, with Grace Miller in charge. There were three groups of contestants—from eight to ten years; eleven to thirteen, and from fourteen to sixteen. Judges for the various groups were Mrs. Edward Sachs, Mrs. F. E. Tucker, Lulu Grisenbeck, Mrs. S. J. Chandler, Mrs. S. C. Colson and A. E. Murdoch. Prize winners were Florence Brown, pupil of Meta Hertwig; Lois Brackenridge, pupil of Frederick King; Myles Moursund, pupil of Henrietta Brue; Dorothy Hathaway, pupil of Walter Dunham; Mary James, pupil of Walter Dunham, and Edward Livingston, pupil of Cecile Steinfeld Satterfield.

Missa Simplex was sung by the choir of Christ Church, April 5. A. E. Murdoch is organist and choirmaster.

The vested choir of St. Mark's Episcopal Church, Oscar J. Fox, organist and choirmaster, sang Stainer's Crucifixion on April 5. The soloists were Eric Harker, tenor, and Major L. C. Fairbanks, baritone.

Mary Stuart Edwards, soprano, assisted by Henri de Rudder, violinist; Michael de Rudder, cellist, and Mrs. Eugene Staffel, accompanist, presented a program of enjoyable numbers at the Shriners' Banquet, April 9.

The board of directors of the San Antonio Musical Club, Mrs. Lewis Krams Beck, president, entertained with a farewell luncheon for Jane Alden whose marriage was solemnized April 14. S. W.

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